57

BROADWAY BUZZ

Dramatic Mirror and THEATRE WORLD

20 Cents
JAN. 29, 1921

MR. GEORGE ARLISS
In The Associated Exhibitors Production "The Devil"
Distributed by Pathe

All The News *Stage & Screen Shows*

Popular with Stage and Screen People

In a jiffy-

and better than coffee you work hard to make. A teaspoonful to a cup, pour in boiling water, and stir. Try it!

Borden's Coffee

Coffee without waste

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GOWNS
WRAPS
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FURS

EVENING GOWNS SPECIALTY

Janice IMPORTER

745 SIXTH AVENUE

Opposite Stern Bros. Near 42nd Street

NEW YORK

The Actor And The Merchant

The successful actor cannot afford to sit back and rest upon his past laurels. His years of effort and endeavor would soon come to naught. So he "Carries On" without slackening his pace, and like the proverbial wine, "improves" with age."

The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

The people want service. The merchant wants to grow. So the merchant seryes, the people are happy to patronize him, and both reap the benefits.

Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character, The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

Suits Gowns Wraps Furs

NAT LEWIS

Announces

Further Reductions

In Men's and Ladies' Departments

A Remarkable Sale of the finest quality Ladies' Glove and Kayser's Italian Silk Underwear at Cost and Less

Bloomers, Vests and Combinations

We guarantee the prices on this standard underwear to be the lowest in the city for the same quality and make, though whenever this store gets a chance to push prices still lower on our quality merchandise, you can depend on us to do it.

We will expect you this week.

Men's Wear *Nat Lewis* **Ladies' Wear**

Theatrical Outfitters

1580 Broadway **New York City**

THRU TO 7th AVE.

My NEW Bob!

It's a Beauty

NATIONAL BOB

***Youth and Fashion* is everything**

that's why I am wearing the latest National "Bob." It's *too* lovely for words with its soft, wavy hair falling teasingly over the combs that slip so easily through my hair. Everyone thinks the "Bob's" my very own—*it matches so perfectly and I never sacrificed a hair.* I use invisible pins to attach the ends and it's on and off in a jiffy. Satisfaction guaranteed or money back.

My picture shows the "Bob" charm. How did I get it? I sent a strand of my hair with $10.00 and it was promptly sent—Postpaid. I'm as happy as a child with a new toy and I never looked so well—You'll like it, too.

***Exclusive Agencies* Given to Dealers & Beauty Parlors.**

National Hair Goods Co.,

368 Sixth Avenue (Second floor) Dept. D. New York

Originators of the Bob.

***U. S. Patent Office Reg.* 1346718**

"The Jeweler had Simply made a mistake—and still"

I really can't blame him, for that very evening a connoisseur had complimented me on my necklace. You see, he sold them to me for $18,000—so naturally I thought they were Orientals—in fact, the jeweler thought he had given me the genuine necklace.

Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

Who wouldn't be perfectly delighted with them? They *are* fascinating. They have all the exquisite coloring of the deep-sea pearls. Sometimes they look *fairly liquid*, they're so full of subdued lights and shifting tints.

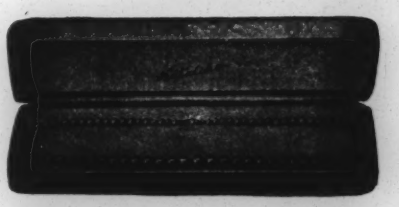
Then, too, I'm confident they will bear the closest scrutiny, for even experts are confused by them. Every day I wear them I think they have a creamier, more opalescent color. They never will grow dull, either, for Nataline Pearls are indestructible.

Nataline Pearls are ready for your inspection at good jewelers and department stores. Necklaces of all lengths and perfectly matched.

NATALINE PEARLS

A Jewel Masters Final Achievement

From $35 to $500 the strand



MILO

This duplicate of the genuine has puzzled experts. It is truly an achievement.

In beautiful velvet case and gold clasp—21" length, $30 —with diamond clasp, $50

Nataline Pearl Co.—15 Maiden Lane—New York City

Lucile Ltd

PRESENT

NEW INTERPRETATIONS

BY

LADY DUFF-GORDON

FOR THE

SOCIAL EVENTS OF THE FALL AND WINTER SEASON OF 1920

GOWNS — HATS

NEGLIGEES — TAILORED WEAR

37-39 West 57th St.

NEW YORK

PARIS — LONDON

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"
Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN

Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.

Valaze Sunproof and Windproof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, *preventing* tanning, sunblister and roughness. Also excellent foundation for powder. Price from $1.10 up.

Valaze Bleaching Cream, bleaches away sunstains, tan and furmarks. Price from $1.10 up.

Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

BLACKHEADS AND SPOTS

Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.

Valaze Beaume Blanc, remedies spots, rashes and soreness, and allays irritation. Price $1.75 and up.

WRINKLES AND RELAXED SKIN

Georgine Lactee, overcomes looseness and saggines of the skin on the face, throat and around the eyes. Price $2.75 and up.

Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Muison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.
Helena Rubinstein
of Paris and London
46 West 57th Street New York City

ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., Mlle. Lola Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Zimple Street; DAYTON, OHIO, "Ellnor's"

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and THEATRE WORLD

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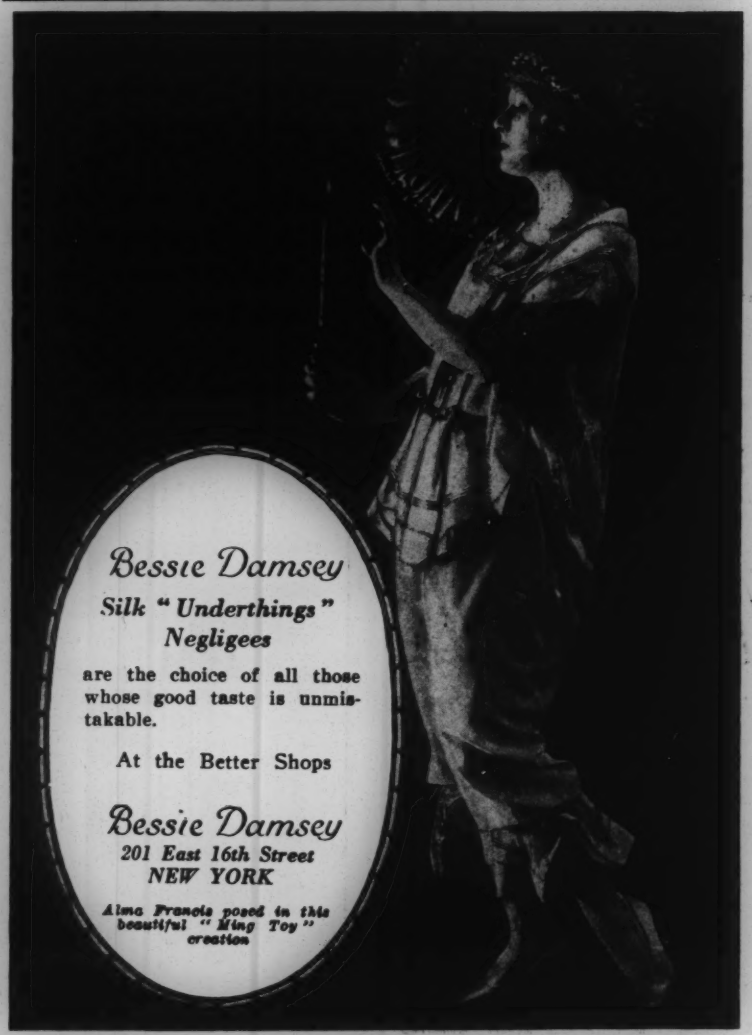
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Silk "Underthings"
Negligees
are the choice of all those whose good taste is unmistakable.
At the Better Shops
Bessie Damsey
201 East 16th Street
NEW YORK
Alma Francis posed in this beautiful "Ming Toy" creation

Entering Stardom with Universal via the Contest Route

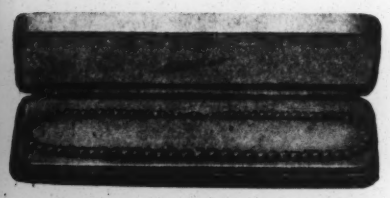
CLARA KIMBALL YOUNG and Lois Wilson are known as stars of the first magnitude. They started their careers thru just such an opportunity as is now offered *you*.

VIRGINIA FAIRE was found thru a contest and for the past six months has been starring in Universal Pictures. In Gertrude Olmstead—the winner of a contest conducted by a Chicago Newspaper—Carl Laemmle, president of Universal, saw possibilities and her first year's salary is $10,000.

FEW girls realize the fact that beauty is not the only asset to success on the screen. The greatest asset for any girl is ambition.

USE this opportunity of becoming a star as others have done. Enter and win one of the three contracts offered by Universal Film Company.

THE unusual features of this contest provide contracts for three girls. In previous contests there has only been one prize. Besides the contracts given the three winners practically every girl who enters is assured a strand of



genuine Indestructible Nataline Pearls, valued at $25 in any jewelry store.

USE THE COUPON

Be sure and use the coupon to find out the full details. If you personally are not interested use the coupon to vote for some friend of yours. Every week the Mirror carries this voting coupon which gives a contestant one full vote.

Contest Editor,
133 W. 44th St., N. Y.

Cast this vote in favor of

Name .....

Address .....

City..... State.....

whom I want to win the contest. Do you want full details of contest sent to the above address?

.....(Answer Yes or No.)

Next Issue
Out
January 29

Theatrical *and* Motion Picture Directory

Can Do Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether pictures, drama or vaudeville are run in every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Motion Picture or Theatrical Business and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

Published by

DRAMATIC MIRROR

133 W. 44th St., New York

DRAMATIC MIRROR

CONSTANCE BINNEY

Charming young ingenue who has won a place for herself in the affections of the stage and screen world. Her latest picture for Realart is "Something Different."

Page S. Jay Kaufman!

A VAUDEVILLE claque!

I believe it only because my authority is unusually good.

The fellow who wants to establish it was at the Palace a few days ago. He approached several of the acts. And said that he would have about fifty or more men scattered through the theatre on Monday afternoon. And would guarantee that the act would "get over."

Whether any of the acts engaged him has not been established.

I drew the matter to the attention of Mr. Albee and I am inclined to think that if the fellow puts in an appearance at the stage door of any of the Keith theatres he will regret it.

On Absentees at Broun's "Lecture"

I saw three prominent actors and two prominent actresses.

At the lecture (?) of Heywood Broun at the Plymouth Theatre last Sunday afternoon.

And one dramatist!

It is probable that there were more. But very few more. I not only watched the audience rather closely but I asked others to do it.

The hour was three o'clock. Now, I ask you, what excuse have they to offer for not being there? Here is a man who has become an authority. A man who passes judgment on their work and will continue for many years. He is fair. He is interesting. He is amusing. And *he knows.*

Why were they not there?

I suggest that the lecture (?) be repeated and that every Player, every Lamb, every Friar, every Green Roomer and every Actress be invited. They will be convinced that here is a man who does not write at the top of his voice, who loves the theatre, who does not profess to know-it-all and who can laugh at himself.

That is why I call his talk a lecture (?). He doesn't lecture. He says, "These are merely the things I think. Who am I that I should lecture?"

On the Fund Benefit

It was about five minutes in point of time.

But it was, I think, the best thing on the long bill of the Actor's Fund Benefit given at the Century last Friday.

"The Triangle." By Alexander Leftwich. Who, I suspect, has been studying in the Cohan school.

First let me tell you that it was "merely" a whole play—husband, wife, lover, murder, police, law and acquittal—in, say, two and one half minutes. Then the star's speech with so much gratitude that they *act the whole play over again exactly as they acted it first!*

There's a novelty. But the novelty doesn't interest me quite as much as the fact that this was *theatre-ey.* And at performances of this kind there should be more things which interest those *of the theatre.* Lamb's Gambol and Friars Frolic and Green Room Revel sort of thing. I do not mean to find fault with the pageant for example. Of what it was it was satisfactory enough, but why do this sort of thing at an Actor's Fund benefit? What has it to do with the theatre?

ELSIE FERGUSON

Who has just completed the film version of her stage success, "Sacred and Profane Love," for Paramount

On Mrs. Fiske an Institution

"The Mrs. Fiske play" is what they call any play in which Mrs. Fiske appears.

Because she is one of the few—the very few—actresses on the American stage who is an institution.

She and Miss Adams.

And the reason there are so few "institutional actresses" as I see it is that few of them deserve it.

The days of loyalty and service in the theatre seem to have passed. An actress is offered a better contract by a manager and she forgets that the other manager invested thousands in her to make her what she is. A motion picture offer comes along and she is bewildered by the dollars. She forgets that success in motion pictures is seldom lasting if the star has not been "brought up" in pictures.

I know of an actress who will be an institution. Because she says, "I love the theatre. I love my work, I am willing to sacrifice many things to remain in the theatre. And I shall not desert the office which has made so many things possible for me."

On a Disagreement

And "The Mrs. Fiske play" reminds me that the first night discussion was amusing. Her devotees said, "The play is splendid but it isn't worthy of *The* Mrs. Fiske." And the regulars said, "Never before has Mrs. Fiske had a play which suited her so well. Thank heaven at last she has a popular success."

On "Sides"

It was at a rehearsal a few days ago.

A leading man was objecting to the change in his part. It seems that when the play was originally done he had nineteen of what are called "sides." Nineteen typed pages of words. In one of the acts.

The part had been rewritten and now it had but thirteen "sides."

He went through it several times and then told the author that he was displeased.

The author laughed.

The leading man was vexed.

The author explained, "I am amused because you evidently do not seem to see that you should be grateful, instead of annoyed. I may have reduced the number of 'sides' as you call it, but I have so much improved and fattened your part that I should be vexed with you instead of being amused."

On Ames and Archer

And that reminds me that still more amusing was the chatter at the Booth last week when Mr. Ames produced the William Archer melodrama. Expectancy ran high. Ames and Archer. The ultra manager and the ultra critic! Heigh ho! What will it be? Arliss acts in it! Certainly something intellectual. "The Green Goddess" is the title so that it may be something mystic. Something dunsanyish. And along came a melodrama! A sort of Max Marcin-Owen Davis-Samuel Shipman melodrama! And a success.

THEY WORK WHILE YOU SLEEP
AND
THEY WORK WHILE YOU WAKE

And they will do more than ruin your digestion.

They are working while you are dreaming about working.

Those many groups who think they can bribe their way into Heaven.

What they are really doing is taking away your rights.

It is obvious that they must succeed unless you fight.

WHAT ABOUT YOU?

Are you willing to let them take away your smoking? Your Sunday newspapers? Your baseball? Your travel on Sunday? Your theatres?

That's only a small part of what they'll do.

Unless enough of you fight. And fight practically. By putting yourself down as an opponent of Blue Laws.

Send your name and address on the margin below. Which will cost you nothing but the willingness to oppose every effort of the Blue Law promoters. And send it to me to 133 West 44th Street.

THEY WORK WHILE YOU SLEEP
AND
THEY WORK WHILE YOU WAKE

DRAMATIC MIRROR

ANNA Q. NILSSON

The Scandinavian beauty who will head the all star cast of George D. Baker's production of "Temple Dusk," to be released by Metro

Broadway Buzz

"WHAT'S in a name?" did you ask. Willard Mack evidently thinks there is something. "Near Santa Barbara," which opens at the Greenwich Village Theatre, is now wearing its fourth cognomen if rumor can be trusted. It was recently known in the wilds of Pennsylvania as "Her Man." Previously Chicago viewed it as "Poker Ranch." And wasn't there some talk of Pauline Frederick's appearing in it under the title of "Lady Tony"? Oh, well, there's still a week to go. Maybe it will change again.

. . .

All Aboard for Ottawa!

"Women may walk down the streets of Ottawa in tights," reports the N. Y. *Herald*, "as long as their bodies are covered. There is no law to prevent them.

"So ruled Inspector McLaughlin of the Police Morality Squad. . . .

"'The police cannot interfere as long as the body is covered,' the inspector repeated."

. . .

Ahead of the Times

The authors of "The Champion" stole a march on their fellows when they made a pugilist their hero. The sporting world offers a rich mine of material for drama but our authors have been so busy in dramatizing crooks that they have neglected such figures as James J. Corbett, Frank Kramer, Ty Cobb, Hughie Jennings and Babe. Think what a farce a play about Jess Willard would be! Or what a tragedy the dramatization of the Yale football would prove!

. . .

Highbrows Win by a Hand

William Archer is a crafty critic. For years he has enjoyed an international reputation as a highbrow. Didn't he introduce Ibsen to the English-speaking stage? Has he not written books on playmaking? But when he sits down to write a play he discards the highbrow mask and dons a lowbrow one. The result is he will undoubtedly become very, very rich. Archer, I imagine, will now advise authors to get a highbrow reputation

and then write lowbrow plays. Thus will all kinds of people be pleased. A recognized lowbrow cannot get a highbrow reputation. He must always be a lowbrow. But a highbrow has the laugh on the lowbrow. He can continue with his right hand to be appreciated as a highbrow while with his left he is garnering the greenbacks.

. . .

Sir: We had thought that the temperature for the past week was merely a mistake of the weather man. But now we are convinced that such is not the case. An advertisement of a seed catalogue appeared in a Boston paper on Thursday last. Spring is here. C. Q. D.

Gratitude

Do you see that dame across the street with the sealskin reaching to her feet? I knew her when life wasn't sweet or sunny. It was just about five years ago, I was working with a turkey show when I met that jane, and we seemed to grow quite chummy. We were down South working in the Styx and smearing hokum on the Hicks when that Doll turned up in an awful fix for money. She was absolutely free from dough and didn't have a place to go, so we made room for her on the show, t'was funny. Her voice! Gee how it used to shake. As a worker say she took the cake, why she couldn't do a single break, the dummy. I nursed that kid through thick and thin, we met all hardships with a grin, I'd say to her, "You're bound to win, dear honey." To-day she heads her own big show while I still hoof in the second row, poor me she doesn't care to know the rummy.

JIM.

. . .

For the superlative in addresses permit me to recommend Brewer's Cellar, the home of Mr. Brian Lawrence in Halifax, Eng.

. . .

Taking It for Granted

"A farce may be shorter in the number of pages figured for an evening's entertainment, for time must be allowed for laughs"—(Extract from an article in a monthly magazine giving advice to the budding playwright.) A sanguine person, this writer. He assumes so casually, so confidently that the farce is going to be funny—nay, that the action will be stopped at intervals to allow the audience to recover from laughing.

. . .

All He Needs Is a Rotten Play and Money for an Ad

"Positively Most Sensational and Most Stupendous Success in World's History," announced an advertisement of "Mecca." Some day a producer will achieve immortal reputation as a humorist by announcing "Positively Most Sensational and Most Stupendous Failure in World's History."

. . .

Oh, How Exciting!

The Department of Agriculture has made definite announcement that January 24 was the date upon which official tasters assembled to taste all samples of tea submitted to them, thereby determining what shall be allowed to enter these U. S. during the coming year. Evidently everything passed off quietly. No arrests have been reported yet.

"The Dog it Was that Died"

A mule, resident in Alabama, last week kicked a native of that state in the head, probably in a spell of anger. The native, it seems, was no more than moderately interested in the affair, but the mule's leg was broken and the poor beast had to be shot to death. Into what straits a hasty temper leads us!

. . .

More Inflated Values

"New York Figured To Be City of 15,976,000 in 1960"—(Headline in newspaper.) Where are they going to put them all? Manhattan is already teeming. The Bronx is getting crowded. Brooklyn has but

little more room to spare. Is New York to be more of a cliff-dwelling city than ever? Or will enterprising real estate agents develop a balloon city that will guarantee room for growing millions? The air seems to be the only place that can be occupied.

. . .

Dear Sir: Do you think that any of the trouble that has arisen over the deportation of Lord Mayor O'Callahan of Cork can be traced to the fact that his attorney's name is Judge Lawless? I ask only out of idle curiosity.

G. O. B.

. . .

Some Masks Come High

Two unexpected visitors called recently at the studio of W. T. Benda, the artist, who designed the masks used by Margaret Severn in the "Greenwich Village Follies." The visitors were small time vaudevillians. "Say," said the visitors, addressing Mr. Benda, "We want to buy a couple of false faces."

"Indeed," remarked Mr. Benda, "I am rather busy just now, but I might make you a lifelike mask which would certainly have a touch of the grotesque and the cost will be $3,000."

"Gee whiz," said the astounded young men of the vaudeville stage, "That's more than we make a year, we can get a regular false face over on Third Avenue for twenty-five cents." "Third Avenue is just two blocks east of my studio," said Mr. Benda, as he opened the door for the exit of the young men.

Evils of the Movies

A gentleman in Kansas City recently went to a picture show where he saw a film depicting the New Year's Eve revels at a certain hotel in his community. Among the revellers he spied his wife revelling with the hotel owner and straightway started suit for alienation of her affections. The sum is $20,000. The hotel owner, it is said, is no longer a movie fan.

. . .

If anybody is making a collection of specimens of novels as they are wrote, may we not offer one which appears in the Pictorial Review for January? Ethel Watts Mumford is the perpetrator, and this is the perpetration: "'Bah!' she shrugged." Would some kind expert inform us how to shrug "Bah!"? We were under the impression that it was bleated.

. . .

"Edgar Allan Poe" is to be a rival attraction of "Poe" next season.

. . .

Old Slang for New

Most of us rejoice these days with a certain smugness that our slang is distinctly modern. We flatter ourselves that certain phrases fondly believed to be original with the cabaret-ragtime epoch, are newly discovered additions to the Anglo-Saxon glossary. Yet, who, in perusing Thackeray's "English Humorists," will not recall repeated use of expressions which we regard as recent slang. Charles Lamb long ago used words which we like to think have been first sprung in our own generation. There's nothing new in the vernacular. A Sunday paper only the other week dug up a newspaper story dated away back in the forties wherein a certain trotting horse was referred to thus: "It's a bird."

. . .

Man and Superwoman

Bernard the Wiseman, of Adelphi Terrace, London, once said that man did not pursue woman but that woman always pursued man and eventually got the man she wanted. Only the other day a woman, obviously having read too much of Bernard, chased a man around the world seeking to win his hand in marriage. The superwoman, indeed! Super in that she had the money, the time and the infinite patience to pursue merely a man.

. . .

A fool there was and he made his Hootch,
Even as you and I.
A rag, a bone and a hank of hair
Is what is left of that poor old guy.

JIM.

SHUBERT VAUDEVILLE ACTIVITIES TAKE DEFINITE FORM

Circuit to Be Opened Next Season—Capitalized at Twenty Million Dollars—"Shubert Advanced Vaudeville Co.," Incorporated

THE first definite announcement that the Shuberts will enter vaudeville was made Monday by Lee Shubert, who, in a statement, said that at the beginning of next season the new circuit of high class vaudeville will come into existence with the operation of theatres in over twenty of the leading cities. Co-incident with the announcement came word from Wilmington that the "Shubert Advanced Vaudeville Company" had been capitalized at $20,000,000. The directors are Lee and J. J. Shubert, Paul Block, F. J. Godsoll, Jules Mastbaum, E. C. Potter, William Kline, Edward J. Bowes, and Joseph L. Rhinock.

The principal cities so far included in the new circuit are New York, Boston, Philadelphia, Chicago, Newark, Brooklyn, Pittsburgh, Detroit, Cleveland, Cincinnati, Louisville, Atlantic City, Buffalo, Washington, Baltimore, New Orleans, Kansas City, and St. Louis. The further extension of the circuit is well under way. Mr. Lee Shubert recently returned from an extended trip to the West, the object of which was the taking over of theatres and making arrangements for the building of new houses for the accommodation of "Shubert Advanced Vaudeville."

"While it has been rumored for some months past that we would enter the vaudeville field," said Mr. Shubert, "I have refrained from making a positive statement of the plans until the company came into existence. By the filing of the articles of incorporation in the state of Delaware the new circuit becomes a reality and the company will begin to function at once. The capital stock is twenty million dollars."

Mr. Shubert would not discuss the question of officers of the new company. It is known that the services of many vaudeville experts have been enlisted and long before all of the theatres of the new circuit open simultaneously next season the new organization will have been brought to a high state of efficiency.

The legitimate end of the business of the Messrs. Shubert will be conducted as before, quite apart and distinct from vaudeville.

To Enlarge Bramhall Playhouse

The Bramhall Players have purchased a building adjoining the Bramhall Playhouse, and they will tear down the two houses after the close of the present season in May and build a new and much larger theatre on the plot. The plans call for a revolving stage, 45 feet wide, 30 feet deep and 50 feet high with dome lighting and every modern convenience for the housing of a modern repertoire company. The entire plans are being made from designs by Butler Davenport, director of the Bramhall Playhouse.

• • •

Margaret Wycherly in New Play

Margaret Wycherly has been engaged by Conroy and Meltzer to play the leading part in the Scandanavian drama "Eyvind of the Hills," which will be given for a series of special matinees at the Greenwich Village Theatre. The first performance will be given on Tuesday afternoon, February 1. The cast will include Arthur Hohl, E. G. Robinson, Byron Beasley and others.

• • •

Case of "New Morality"

Grace George announces that the cast which will appear with her at the Playhouse during her series of matinee performances of "The New Morality," the comedy by Harold Chapin, will include Lawrence Gros smith, Ernest Lawford, Warburton Gamble, Lillian Kemble Cooper, Kathleen Andrus and John Gray.

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"In the Night Watch" Postponed

Owing to the impossibility of setting up the massive scenery and naval effects in Michael Morton's spectacular drama, "In the Night Watch," in so short a time the Shuberts have postponed the opening to Saturday, January 29.

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Opening of "Romance"

The opening performance of Doris Keane in "Romance" takes place at the Alvin Theatre in Pittsburgh on January 31. The supporting company will include Basil Sidney and A. E. Anson, who will play his original role.

New Whitford Kane Play

Whitford Kane, actor and dramatist, has a new comedy which he calls "Happy Island" and which will be staged in New York this season. Mr. Kane's last play done in New York was "Dark Rosaleen," which David Belasco produced.

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Death of Joseph O'Meara

Joseph O'Meara, for 12 years head of the Cincinnati College of Music School of Expression, died suddenly January 15 of apoplexy. Mr. O'Meara was a native Cincinnatian. Mrs. Fiske and Bertha Kalich were two stars with whom he played.

Dramatists' Society Against Equity Shop

The American Society of Dramatists and Composers has put itself on record as being opposed to the so-called "Equity" shop in the theatre, and endorsed by a vote of 34 to 3 the resolution to that effect was adopted last week by the Dramatists' Guild of the Authors' League of America. James Forbes, Avery Hopwood and Owen Davis were among the speakers. The three members of the Society who voted against endorsement of the Dramatists' Guild reslution were Zoe Akins, Edward Locke and Anna Wynne O'Ryan.

OTIS SKINNER

In a scene from his famous stage success, "Kismet," as it has been filmed by Gasnier for Robertson-Cole

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send a Reliable Address to the Office of the Association

The adoption by the American Society of Dramatists and Composers of resolutions opposing Equity Shop parallels in both method and performance, the adoption of the same resolutions by the Dramatists' Guild. We see the same delicate Italian hand, we hear the same specious arguments, of the gentlemen who managed the Guild resolutions.

We venture to suspect that the same committee drafted both measures. This committee has been violently prejudiced against Equity Shop, prior even to the inception of the committee, and no one ever expected for an instant that action other than that of condemnation would be taken.

It is an interesting fact that Mr. George M. Cohan, Founder and Vice-President of the Fidelity and President of the American Society of Dramatists and Composers, was present at the adoption of the Society's resolutions. We cannot help feeling that the fact that most of the playwrights work on a percentage basis may have had something to do with their vote, and that, like Mr. Cohan and Owen Davis, they will never give "Equity Shop" a fair hearing because they have made up their minds against it from the start.

These resolutions, however, will have no bearing on the "Equity Shop" Referendum Vote. Our people think for themselves. The opinion, propaganda, resolutions, attacks, &c., &c., &c., of our enemies are to be expected and will receive precisely the same consideration one accords the verbal attacks of any belligerent enemy.

Our Chorus Equity members should take advantage of our engaging bureau. In using our bureau our members obviate the necessity of paying an agent's commission. This department is growing rapidly and we have already cast a number of New York shows from it.

The recent dinner given by the Society of Arts and Sciences to the Actors' Equity Association was a great success. There was a fine array of A. E. A. guests whose speeches enabled us to present to a large number of people our views on current matters affecting the theatre. Addresses were made by: Laurette Taylor, Mary Shaw, Francis Wilson, John Emerson, Wilton Lackaye, Raymond Hitchcock, Julius Tannen, Frank Gillmore, R. H. Burnside, Arnold Daly and Frank Bacon. Mr. De Wolfe Hopper was toastmaster.

Through prompt action on our part, a whole company, which recently ended a rather brief and checkered career in New York, secured prompt payment of all salaries.

We had one manager in our office last week who claimed that his understanding of the contract was that his company could open and give two or three performances for nothing as a try-out. He also professed absolute ignorance about the basic condition that eight performances constitute a week's work. Need we say he has been enlightened?

FRANK GILLMORE,
Executive Secretary.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

NEW THEATRE FOR COLLIER

Sam Bernard as Co-Star with William Collier Is Probability

A NEW theatre to be called the "Collier," will be built in New York in the immediate future, according to a report which comes from a reliable source. The house will be named in honor of William Collier, and according to present plans will house the activities of this popular comedian in a new play as soon as the building is completed.

It is also reported that Mr. Collier will not be the sole star of the production, but will have Sam Bernard as a co-star.

Who is interested in the financial side of the building project is not known, though it is probable that Sam H. Harris, under whose management Mr. Collier is appearing, is connected with it. Mr. Harris will be the sponsor of the new play in which Mr. Collier and Mr. Bernard will appear.

No date has been announced for the beginning of actual work on the construction of the proposed theatre building, but the production of the play is scheduled for some time next season, it is said, so that in all probability work will start soon.

Irish Players Resume

Deborah Bierne's Irish Players announce the opening of their second season at John Cort's Sixty-third Street Theatre of February 1. This organization made its first appearance last season at the Provincetown Theatre and later at the Thirty-ninth Street Theatre.

The plays to be presented this season are: "The Keeper of the Lights," a three-act drama, by Frank O'Donnell, "The Ballycullen Band," a one act comedy by Brindsley MacNamara, and "Resurrection," a one-act drama by Daniel Corkery, well known Irish journalist. The cast includes Maire Graces, Emmet O'Reilly, R. Henry Handon, Ralph Cullinan, Clement O'Laughlin and Percy O'Malley Jennings.

• • •

Cast of "Dulcy"

For the company which is to appear with Lynn Fontanne in "Dulcy," the new George S. Kaufman-Marc Connelly comedy, George C. Tyler and H. H. Frazee have engaged Gregory Kelly, John Westley, Gilbert Douglas, Wallis Clark, George Alison, Elliot Nugent, Howard Lindsay, Harry Lillford, Constance Pelissier and Norma Lee.

• • •

"Daniel" in London

Gilbert Miller has produced "Daniel" at the St. James's Theatre, London. This is the play by Louis Verneuil in which Bernhardt has been appearing in Paris. Alexandra Carlisle, Lyn Harding, Aubrey Smith, Leslie Faber, Alice Moffat and Edith Evans are in the cast.

• • •

Play by Louise Closser Hale

Louise Closser Hale has written a one-act comedy entitled "The Rag Dolly," which she expects to present at the Belmont Theatre in February at special matinees.

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Owen Johnson Remarries

Catherine S. Burton became the bride of Owen Johnson, novelist and playwright and son of Robert Underwood Johnson, United States Ambassador to Italy. This is Mr. Johnson's fourth marriage.

• • •

Louis R. Reid Resigns

Louis R. Reid, for the past three years managing editor and editor of the DRAMATIC MIRROR, has resigned to become a special publicity representative for the Messrs. Shubert. The best wishes of the MIRROR go with Mr. Reid in his new work.

Woods Farce Under Way

A. H. Woods has put into rehearsal a new farce by Wilson Collison and Avery Hopwood entitled "Getting Gertie's Garter." The play was formerly known by the alluring names of "Come Up in the Haymow" and "Gloria's Garter." Hazel Dawn and Walter Jones are the principals. The play will be staged by Bertram Harrison.

• • •

Mme. Bori Returns

Lucrezia Bori, Spanish soprano, who left the Metropolitan Opera Company nearly four years ago when her voice failed, returned last week on the Cunard liner Imperator. The skill of Dr. Della Vadosa, a noted surgeon of Milan, who operated upon her throat and a subsequent interval of nearly six weeks, during which she uttered no sound, are credited for the return of her voice.

Actors' Fund Benefit Is Huge Success

What was pronounced of Daniel Frohman, president of the Actors' Fund, as "from every viewpoint, the most successful benefit in the history of this worthy enterprise," took place at the Century Theatre, Friday afternoon, January 21. More than $20,000 was earned for the Fund.

Julia Arthur spoke a prologue to the afternoon's entertainment written by Charles Hanson Towne after Ford Dabney's syncopated orchestra had livened things up. An outstanding feature was a one act play called "The Triangle," by Alexander Leftwich, described as "a drama of yesterday, to-day and to-morrow." Florence Reed, Edmund Breese, Vincent Serrano and Henry Stephenson played the principal parts.

"Fancy This," a musical satire, was offered by Lionel Braham, Horace Braham and Alfred Gerrard. Herbert Corthell and Helen Ware, played a prologue to "Love and Kisses," the sketch itself being made up of love scenes from current hits.

Margaret Anglin, Holbrook Blinn, Dorothy Donnelly and Bruce McRae did powerful work in "The Recoil,"

Others who offered turns were Scanlon, Denno Brothers and Scanlon, Ada Mae Weeks, Alphonz Ethier, Janet Velie and Jack McGowan, the six Brown Brothers, Nora Bayes, Savoy and Brennan, Desire Lubvoska and Fred Stone.

• • •

Fokine to Have School

Morris Gest has made arrangements with Michel Fokine, to remain in America and create a native school of dancing mimetics.

BEBE DANIELS

As the vivacious heroine of Realart's film version of the popular musical comedy, "Oh, Lady, Lady!"

FIVE STARS OUT OF CHINESE BENEFITS

Hal Ford Refuses to Aid Methodist Church

Hal Ford, star of "Honeydew," has refused to give a benefit performance for the Chinese Famine Fund, now being raised by the Methodist Episcopal Church for the starving of China.

Mr. Ford wrote to Thomas W. Lamont, chairman of one of the committees active in the campaign, giving as his reason the fact that since the Methodist Church will not allow actors to be members in it, and tells its members to shun the theatre as a place of the devil, he did not feel it would be proper for him to help it raise funds.

There was a rumor that Frank Craven, Fred Stone, Frank Bacon and Leon Errol refused to give performances for similar reasons, but each of them has denied it, though they have all declined to appear at the benefits Sunday.

• • •

San Francisco Theatres Help

Theatre men of San Francisco plan help for Europe's poor. The Allied Amusement Industries will have a meeting to discuss the relief of the starving children of Europe. Fred Dahnken, of Turner & Dahnken, has accepted the chairmanship from Herbert Hoover. This movement is for the theatrical amusement of Northern California, and includes legitimate houses and moving picture theatres. A large sum of money will be raised.

• • •

"The Tavern" for Chicago

George M. Cohan has in rehearsal a special "Tavern" company which is to go to Chicago, where it will open on Jan. 31 at the Grand Opera House. Lowell Sherman will have the role of the vagabond, originated by Arnold Daly and now being played here by Brandon Tynan. Others in the cast are Joseph Allen, Norman Hackett, Rita Romilly, Euginie Blair, Isabelle Withers and Virginia Irwin.

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Marjorie Rambeau Writing Play

Marjorie Rambeau is writing a play for her own use. She is collaborating with Marjorie Blaine. As yet the play is unnamed.

• • •

"Cognac" Postponed

The opening of "Cognac," which was scheduled for Monday at the Princess Theatre, has been postponed and the play will continue on tour.

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To Revive "Easiest Way"

David Belasco is said to be preparing to revive Eugene Walter's "The Easiest Way" next season with an all-star cast. Frances Starr will have her original role.

• • •

In Special Matinees

Georges Flateau is rehearsing with Cyril Keighley and Estelle Winwood for a series of matinee performances of "The Tyranity of Love." Mr. Flateau is to later appear in a French melodrama.

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CHICAGO TICKET SPECULATORS FIGHT "MECCA" RULING

Attorney for Theatre Ticket Association Threatens Suit Against Auditorium

CHICAGO ticket speculators, aroused at the threat of Morris Gest to bar all their patrons from performances of "Mecca," have determined to fight, and to that end served formal notice of litigation against the Auditorium Theatre.

"The theatre ticket speculators are engaged in a legitimate business," said Attorney Albert Sabath, "and the courts have so held repeatedly. Why, even now the city council has under consideration a proposal to license them.

"If any person who purchases a ticket from a speculator is barred suit will be promptly instituted."

In this notice to the Auditorium Theatre, Attorney Sabath said:

"My attention has been called to an ad in the Chicago newspapers appearing in connection with the production of 'Mecca,' wherein you notified the public that seats purchased from speculators and stamped pursuant to the federal requirements will not be honored at the door and duplicate tickets printed on red cardboard will be issued and sold to the public.

"I do not know whether you have stopped to consider the legal consequences of this advertisement and before starting suit for actual damages sustained by reason of said advertisement to my clients, the ticket speculators of Chicago, operating under the style and firm name of the Theatre Ticket Association, I believe you should be given the opportunity of rectifying this statement to the public."

The "Mecca" company with the full scenic equipment arrived in Chicago Sunday by special train after being twenty-one hours and fifteen minutes en route from New York. There was an eighteen minute stopover at Cleveland, where newspaper men met the train and were entertained by the company's singing "The Star Spangled Banner." The trip cost $11,200.

The advance sale of seats was $90,000 on Sunday, with the top price of $3.50 for all performances, including the opening on Tuesday. The engagement is for eight weeks, to be followed by one week in Cleveland.

MAE MURRAY

If we were running a guessing contest you would never guess that this was Paramount's stunning Miss Murray, but it is.

Stage Employes' Entertainment

Among those who will entertain for the members of Local No. 2, International Alliance of Theatrical Stage Employes at their seventh annual ball, Thursday night, January 27, at the Chicago Arena are the following: Sophie Tucker and her Five Kings of Syncopation; Muriel Stryker and Fanchon and Marco from the Fanchon and Marco "Satires of 1920" of the Olympic Theatre; Santrey and Norton, dancers; Jack Donahue, Ray Dooley, Lillian Broderick, Carl Randall, Mary Eaton and Bernard Granville of The Follies; Isabella Jason and her dummy, Wright Dancers from the "Satires of 1920" and representatives from all the song publishers. Raymon Dalton is chairman of the arrangement committee; William Oaks, chairman of program; John McKone, of the floor and Bobby Sanderson of the entertainment.

• • •

Yates with Lew Cantor

Charles Yates, formerly of the Western Vaudeville Managers' Association, has resigned from the Chicago Staff of Variety to take charge of the Lew Cantor's Office in Chicago. Charlie is the brother of Irving Yates, manager of the Lew Cantor Office.

• • •

Skinner in Chicago

Otis Skinner will open an engagement at the Illinois Theatre, Chicago, on Monday, January 31, in his new mystery play, "At the Villa Rose," by A. E. W. Mason.

• • •

Foster-Marie Wedding

Word has been received of the marriage of Audrey Marie to Will Foster, the well-known illustrator. The marriage took place at Bayonne, N. J. Miss Marie was formerly with the "Beauty Revue" at the Marigold Gardens, Chicago.

Klauber Gets Provincetown Play

Adolph Klauber has concluded arrangements to present "The Emperor Jones" for a run at the Princess starting Saturday night. He will also offer "Diff'rent" at the Selwyn Theatre beginning next week for a series of special matinees. Both plays are by Eugene O'Neill and were produced by the Provincetown Players. Charles L. Gilpin plays the title role in "The Emperor Jones," while Mary Blair heads the cast of "Diff'rent."

• • •

Ben Welch Blind

Ben Welch, leading comedian in "Jimmie" with Frances White, has lost his eyesight, according to reports received from Washington where the show played last week. Welch, however, continues to play his role in the musical play. According to the information that reached his friends his sight has been failing within the last several months.

• • •

"It's Up to You" in Boston

William Moore Patch's latest musical production, "It's Up to You," has settled down for a run at the Globe Theatre in Boston and plans for the New York opening have been deferred until next fall. Joseph Santley and Ivy Sawyer head the cast.

• • •

Mack Play Monday

At the Greenwich Village Theatre on Monday evening, Jan. 31st, William Wellman will present Willard Mack and Clara Joel in a new romantic drama in four acts, by Willard Mack, entitled, "Near Santa Barbara." Mr. Mack and Miss Joel will be supported by a company including T. Tomamato, Jos. Sweeney, Zola Talma and others.

• • •

Ziegfeld Gets "Humanettes"

F. Ziegfeld, Jr., has secured from the artist-entertainer, Bert Levey, the American rights to the latter's creation of what he terms "Humanettes." Mr. Ziegfeld will introduce this feature, which shows the reproduction of a stage full of people by other means than an optical illusion, in his next version of the Follies.

• • •

Cherry-Leahy Teamed

Tommy Cherry and Joe Leahy have finally been teamed as a vaudeville prospect by Tom Fannon, one of the best booking agents in the Harlem section. The pair have been working pictures for some time and through their success in that branch the vaudeville venture ensued. They will be managed by Eddie Roberts.

• • •

Conway in Vaudeville

Jack Conway, one of the few comedians in burlesque who typified the Celtic type in realistic form, is now in vaudeville. Conway has a three-act and advance reports suggest it will be a Palace feature in the near future.

• • •

Lopokova in "Rose Girl"

Lydia Lopokova has been engaged as the feature in a special ballet in "The Rose Girl," which opens the New Ambassador Theatre in West Forty-ninth street on February 7.

Francine Larrimore to Open Klaw Theatre

The new Klaw Theatre in West Forty-fifth street, the first of four new playhouses planned by Marc Klaw, Inc., will be opened to the public on the night of February 21 with a presentation of Rachel Crothers's new comedy, "Nice People," by Sam H. Harris.

"Nice People," in which Francine Larrimore is starring, has, during its preliminary tour, been described by out-of-town reviewers as a reflection of life in the younger set of New York's society circles.

The Klaw Theatre, which seats 820 persons, has many improvements including space for the musicians over the boxes instead of in front of the orchestra.

Pre-war admission prices will prevail, according to Mr. Klaw.

• • •

Cleveland Wants Faversham

William Faversham, who is appearing in Mark Twain's "The Prince and the Pauper" at the Apollo Theatre, has been invited by Daniel Hanna, owner of the new Hanna Theatre in Cleveland, to make a special trip there to open the Playhouse. Mr. Hanna told Mr. Faversham that he would defer the opening of the theatre until such time as Mr. Faversham could come.

DAVID POWELL

He wants to say something to his co-star in Paramount pictures, but two columns of solid type are between them.

Is That So!

THE *Fairbanks Twins* will appear in the new "Nine o'Clock Revue" on the New Amsterdam Roof.

T. Jefferson Murray has been added to the cast of "In the Night Watch."

Charles McNaughton of

"Three Live Ghosts," is to have a book of his cockney verse published.

Bert Wilcox, Josephine La Croix and Company have a new vaudeville sketch by *Vincent Lawrence* called "In the Morning."

Mary and Jane King joined "Irene" last week.

B. H. Burnside has sailed for Europe.

Pat Rooney and *Marion Bent*, in "Love Birds," will be seen in New York in two weeks.

Virginia Futrelle and *Arthur Geary*, two of the principal singers in "Good Times" at the Hippodrome, have been appointed as "Absent Guest" committee to aid in the Hoover campaign for the starving children of Europe.

Alfred Hickman has joined the cast of *Nance O'Neil's* play, "The Passion Flower."

Eugene Ford has been appointed assistant stage manager for "Tip Top" at the Globe Theatre.

John Drinkwater is

due to arrive in New York on January 28 to assist in rehearsing his play, "Mary Queen of Scots."

Florenz F. Ziegfeld, Jr., has engaged *Princess White Deer* to do American Indian and modern dances in the forthcoming "Nine o'Clock Revue" and the "Midnight Frolic" atop the New Amsterdam Theatre.

Irving Berlin has contributed several numbers to the new "Nine o'Clock Revue" now in rehearsal under the direction of *Edward Royce*. *Harry Carrol* and *Ballard Macdonald* are responsible for the music and lyrics of the other numbers.

Henry B. Stillman, formerly assistant producer for the Theatre Guild, is associated with *Mr. and Mrs. Maxwell Armfield* as casting director in their production of "A Winters' Tale" to be given at the Little Theatre early in February.

Harry K. Morton and

Zella Russell, featured in "The Sweetheart Shop" are in St. Louis this week where the musical comedy is playing to capacity. The production is en route to the coast and after four weeks in San Francisco will start East again, arriving late in June.

Jeanette Dietrich, now playing in "The Passing Show of 1921" at the Winter Garden, has been added to the cast of the new "Midnight Rounders of 1921," which will open soon at the reconstructed Century Promenade.

Josephine Victor will leave the cast of "The Skin Game" at the Bijou Theatre at the end of this week.

Natalie Manning who has attracted attention by her work in "Cornered" with *Madge Kennedy*, is a niece of *Louis Mann*.

Langdon McCormick leaves for Chicago this week to undergo a slight operation.

Ann Wheaton, musical comedy star, will make her first appearance on the New Amsterdam Roof in the new "Nine o'Clock Revue" and "Midnight Frolic" beginning February 1.

Avery Hopwood will supervise the rehearsals of "Getting Gertie's Garter," of which he is co-author, for *A. H. Woods*.

Maria Ascarra, leading woman of the "Spanish Love" company, the guest of honor at the regular meeting of the Manhattan Matinee Club at the Waldorf-Astoria .

Leon Errol, co-starring with *Marilynn Miller* in "Sally," is to be the Collie of the next Gambol of the Lambs to be held at the clubhouse on February 13.

Frank Morgan will have the part of Joergen Malthe in "The White Villa," a dramatization by *Edith Ellis* of "The Dangerous Age," which will be produced by the Players' Fellowship at special matinees.

Henry Ainley will play Cromwell in *John Drinkwater's* "Oliver Cromwell" when that play is produced in London.

Dr. Samri S. Baldwin, the original Royal White Mahatma, who has been featured with *Thurston*, the famous magician as "The Prophet of Nizan," for the past eight weeks, has been compelled to retire from active work owing to a severe cold.

Langdon McCormick accompanied by his wife, will sail for Paris early in February to stage "The Storm" in that city.

Fritz Leiber will return to New York Easter week and remain five weeks, presenting the seven plays of Shakespeare which served him recently at the Lexington Theatre, and in addition three others.

Mitnitzky, the Russian violinist, who made his American debut at Carnegie Hall last week, has been offered a season in vaudeville.

Nance O'Neil will begin a long engagement in Boston on February 7 in "The Passion Flower."

Mimi Aguglia, the Sicilian actress, will make her first audition as a singer of grand opera next month. She is also to reappear on the English stage next season in an adaptation of a series of plays chosen from her Sicilian repertoire.

Kay MacCausland, who was a member of the ensemble of the Shubert revival of "Florodora" last spring, has been engaged for a part in "In the Night Watch."

Arthur Kretlow, instructor to the Association of Dancing Masters of the United States, is staging a costume ballet for the new "Midnight Rounders of 1921," which opens at the Century Promenade Monday.

Winifred Byrd, American pianiste, will give her first recital of this season on the afternoon of February 2, in Aeolian Hall.

Zona Gale talked upon her play, "Miss Lulu Bett," at a meeting of the Washington Heights Playgoers Assembly last Tuesday.

VIOLA DANA

Who has grown from a child actress to one of the most popular of Metro's stars. Her latest picture is "The Off Shore Pirate"

BENEFITS FOR CHINESE FUND

Many Sunday Performances at Leading Theatres

Legitimate theatre attractions will be staged on Sunday, January 30 in a number of the leading playhouses to aid the famine sufferers in China. Services of the entire theatre personnel, from ushers to stars, will be donated. The following attractions have volunteered to keep Broadway's theatre lights ablaze on Sunday: Grant Mitchell in "The Champion," at the Longacre Theatre; George M. Cohan in "The Meanest Man in the World," at the Hudson Theatre; "Little Old New York," at the Plymouth; George Sidney in "Welcome Stranger," at the Cohan & Harris Theatre; George M. Cohan's Comedians in "Mary," at the Knickerbocker; "The Tavern," at the George M. Cohan Theatre; Ben-Ami in "Samson and Delilah," at the Thirty-ninth Street Theatre; Mrs. Fiske in "Wake Up, Jonathan," at the Henry Miller Theatre, and "The Skin Game" at the Bijou Theatre. The afternoon of Sunday, January 30, Margaret Anglin in "The Woman of Bronze" will be the benefit attraction at the Frazee Theatre.

Grace George will also produce her new play "The New Morality" on this occasion at the Playhouse.

* * *

Third Academy Matinee

The third matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Lyceum Theatre, Friday afternoon, January 28. "Green Stockings," a comedy in three acts, by A. E. W. Mason, will be presented, preceded by a one act play, "Two Crooks and a Lady," by Eugene Pillot.

* * *

In "Twelfth Night"

Frances Carson who is leading woman with Holbrook Blinn in "The Bad Man," will play Viola in a special performance of "Twelfth Night" next month under the auspices of the Verdi Club at a theatre yet to be announced. Others in the cast will be Pedro de Cordoba, Morgan Farley, Horace Braham, Rowland Buckstone and Cecil Yapp.

* * *

Guild Production in London

Overtures recently made to the Theatre Guild for the presentation in London of "Heartbreak House" as staged at the Garrick Theatre may introduce an international Guild theatre as a result. Lawrence Langner of the board of directors of the Theatre Guild is now in England.

* * *

Peggy Marsh in Play

Contracts have been signed by Peggy Marsh, London show girl and claimant for part of the Henry Field fortune in Chicago, for her to return to the stage in a show that will open in Chicago soon, it was announced by the actress.

* * *

"Yellow Jacket" Extended

The engagement of "The Yellow Jacket," which has been playing two matinees a week at the Cort Theatre during this month, has been extended by two extra performances on Saturday mornings. This production is being presented by the Coburns in association with Marc Klaw, Inc.

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In the Song Shops

By Mark Vance

Al. Sweet Visiting New York—Hirsch and His Damage Suit—All Striving for the "Mechanicals"

EDWARD VAN SHILLOH

Who has won a big following as orchestra leader at the Century Roof where his distinctive style of playing has attracted attention. Mr. Van Shilloh has been in vaudeville and has also written a number of songs. It is possible that he may accept the leadership of the orchestra in one of the large hotels

AL. SWEET'S in town. When not taking in a show he may be found during certain moments in the Jerome H. Remick offices reminiscencing with *Mose Gamble* as *Al* and *Mose* have known each other for some twenty years or more.

Truthful *Al. Sweet* is well and favorably known

In the Music World

not only through his long connection with the Ringling Brothers' circus as bandmaster but by writing some topical songs and instrumental successes and through a seven years' affiliation with the Edison "mechanicals" as cornet soloist. Seven years with Ringlings took him everywhere and on the thousand and one trips up hill and down dale *Al. Sweet* made friends by the score. Upon his retirement from the circus he became associated with Ralph Dunbar Productions and one of the biggest musical acts he produced was Dunbar's Nine White Hussars. In addition to producing acts he is devoting much time to turns for the big fairs of the country, vaudeville headlines and Chautauqua features. Incidentally he "discovered" *Gay MacLaren*, who makes her New York debut as "America's greatest impersonator" in the Belmont Theatre Sunday afternoon at 3 o'clock. By way of recalling *Al's* ability to write songs we must mention two in the passing that are "hits" and are in big demand: *My Little Home On the Hill*, published by Forster, and *With You Away*, that Remick has on its list. *Al's* permanent headquarters are in Chicago but he is rusticating upon Broadway until the second week in February. Anyway he expects to be here to buy one of those famous "goldbricks" that Broadway is famed for having and as *Al* has been doing well in his rainy day fulfillment may be induced to heave a heavy greenback anchor.

We have often wondered if *Louis A. Hirsch*, author of

"Hello 'Frisco" and

The Love Nest, ever collected that $100,000 he sued for against the American Baseball Club of New York, Inc. But if he didn't the case brought out one thing and that is that the writer and composer of song hits and dance numbers can become a regular dyed-in-the-wool baseball fan. *Lou Hirsch* loves to write and likes baseball. This might be turned around and mean just as much. *Hirsch* went to the Polo Grounds one Monday afternoon with his brother and another fan. A man nearby was smoking a weed that was a cross between jimson weed and poison ivy. *Lou* and his brother changed seats. An attendant endeavored to induce them to take their original seats. An argument found *Hirsch* determined to remain in his brother's seat. Other attaches were given the "Hey Rube" cry and the composer of "Going Up," "Rainbow Girl," "Hello Frisco," and a million others, was forcibly ejected from the grounds. So *Lou* consulted a lawyer and sued for an amount that might well pacify any man's feeling facing a barrage of stogie smoke and then insulted by uniformed attendants of the place. The question arises: When is a cigar not a cigar? Our answer is "When the smoke blows into the face of the man sitting by."

It now appears to be

A Free for All Effort

on the part of song publishers to get numbers upon the "mechanicals." We have heard some of Broadway's biggest publishers say they lost money putting a hit on the records or song rolls, yet each month brings a merry, free-for-all attempt by the whole capoodle to land selections upon the "mechanicals." Whether placed as a dance number, used as a straight song selection or worked in as a part of one of the big records the publisher is out to get it. It is a positive fact that numbers used by the leading "mechanicals" mean worldwide publicity for the number and the more popularity a number obtains the greater the demand for that particular selection. Just by way of an apt illustration the Victrola Company made a "special" record of *Margie* that is on the Waterson, Berlin & Snyder list. It has not yet been listed in the regular monthly published lists. January records are out but no catalogues list *Margie*. Yet the Original Dixieland Jazz Band has made a corking dance number—a medley fox trot introducing *Singin' Th' Blues*. On the reverse side is a fox trot conception of *Palasteena* also played by the Dixieland band. The sale of this record which bears the number 181717A is leading the record sales according to salesmen at the Landay shops.

Here is the recipe *Edward Van Shilloh* uses to satisfy the people on the Century Roof.

Everybody Leaves

the Century Roof with complete satisfaction after dancing to his music, and here is the secret, according to *Mr. Van Shilloh*, himself:

"1. Take a little bit of the old-fashioned but the sweetest of all—the violin—and mix it with some piano, drums, and bass, blending it with an alto and tenor saxophone and finally let the trumpet and trombone muted creep along.

"2. Then suddenly drop everything out and let the two saxophones moan alone for a while.

"3. Of course, to make things taste nice, so that you may let them glide with pep, have the trumpet and trombone shine awhile.

"4. Now for a little sweetness for a change and let the violin with the mute play alone.

"5. Then let the tenor sax mix in with the fiddle, crying on the 'G.'

"6. So to break the monotony, let the fish-horn laugh over all other instruments.

"7. Until the trumpet begins with a mute, to double with the alto sax.

"8. Of course, do not forget that the trombone has to laugh too for a while.

"9. And to make things complete, a brass quartette nice and softly played will give a wonderful effect for the dancing mad.

"10. And then suddenly break out ALL AT ONCE with the brass always muted, or a jazzbo stuck in it until you slowly pass out into solemn quietness.

"I am sure if you give these ten doses of prescription once every half an hour or so, four times a night to your couples on the floor, they will be cured of their strange ailment, which I call the 'Dance-O-Mania'."

. . .

Best Selling Sheet Music

FOX TROTS—Margie, Waterson, Berlin & Snyder; Avalon, Remick; Whispering, Sherman-Clay.

BALLADS — Broadway Rose, Fisher; Down The Trail To Home Sweet Home, Witmark; Rosie, Remick.

Best Selling Music Rolls

Q-R-S—Avalon.
REPUBLIC—Whispering.

IS THAT SO!

William Kernell, composer of the Elsie Janis Revue, and *Oscar Hammerstein III*, are collaborating upon a big musical show which is intended for Broadway production.

At the Palace Monday afternoon nearly every music publisher or one of his right hand men were at the matinee to see the *Ethel Levey* opening. While none of the songs that she used belonged to them the publishers were generous with their applause. Any of the publishers would give a right arm to have such a singing artist as *Miss Levey* use at least one of their numbers. That *Mary Rose* number used by *Miss Levey* in which she introduced her daughter, *Georgette Cohan*, is due for an American demand. It is a worthwhile number and up-to-date.

Sweet Lavender is a "natural" that is exploited by B. D. Nice & Company, with that firm having announced a wide advertising campaign in which the number will be given lots of attention. It is a ballad-fox trot and looks like a race horse in action. The Nice firm is rooting hard for its permanency as a hit of unqualifiedly cyclonic proportions.

The Sam Fox Company reports tremendous demands for three of its high class numbers, namely, *Lassie O'Mine, It Was the Time of the Lilac* and *Heart's Delight*.

Milk and Honeytime is a brand new number that the Morton Family is using that was written and composed by *Clarence Gaskill*.

Best Selling Records

COLUMBIA—Fox Trot, Nightingale (A3335) Hickman Trio: song, Margie (A3332) Frank Crumit.

EDISON—Fox Trot, Margie (50717) Dell Robbia Orchestra; song, In Old Manila (50704) Bessie Lane Shepard-Lewis James.

PATHE—Fox Trot, Feather Your Nest (22447) Bennie Krueger Orchestra; song, Like We Used To Be (022450) Charles Hart-Elliott Shaw.

VICTOR—Fox Trot (Special) Margie (18717 A) Dixieland Jazz Band; song, Avalon (18707) Charles Harrison.

The DRAMATIC MIRROR & THEATRE WORLD is in receipt of an interesting communication from *Basil B. Truby*, a writer of popular songs, whose home address is in Protection, Kansas. His letter makes the following inquiry: "As I understand it, two songs can be copyrighted with the same titles, provided they have different music and words. Why couldn't a law be passed making it so a song had to have a different cover design, and different title, than songs before it could be copyrighted? "Has anyone a good answer for this, if so send it to this paper or to Mr. Truby, Protection, Kansas.

Page Johnny O'Connor!

IT'S very seldom we take a slam at any profession, but after "lamping" all this bunk about Caruso and his sextette of doctors, its about time someone had a few mouth-fulls to say.

We hear so much now-a-days about Doctor "So-and-So" being official physician to "This-or-That branch of the profession and about Doctor "So-and-So" being a specialist in "this-or-that" disease that affects the actor's continued activity, that it has become a laugh.

Some few years ago Eva Tanguay, always a headliner, continually complained of vocal ailments, usually diagnosed as either tonsilitis or laryngitis.

The latter sounded best and sounding "high-brow" it cost her more, but eventually she was cured.

One day Miss Tanguay found a real doctor who diagnosed her case right.

Instead of a flock of medicine bottles, she found she needed a little rest for her throat and with that accomplished she acquired a speedy recovery.

We know of a lot of so-called "doctors" who are always willing to "deal" with professionals, regardless of the "ill" for

A Stated Sum

They should not only be "canned" out of the medical field but should be eliminated from show business, insofar as their practice is concerned.

Very often a dancer acquires a stiffness in the limbs or an acrobat succumbs to a numbness in the back or arms. They seek their "doctor" and fall for a prescription, "billed" in proportion to their weekly salaries. The Croaker's bill is also based on the same percentage. They miss work, salary, time, etc., and a large proportion of their income for a batch of medicines that do more to "stall" their stomach than aid their ailment.

But occasionally things work different.

Some years ago John J. Murdock, Executive Manager of the Keith Vaudeville Exchange and one of the biggest men in vaudeville, became seriously ill with a stomach ailment. Specialists from throughout the world attended him, with little success. He executed his ponderous duties aboard a pair of crutches. One day he was introduced to a Chiropractic who attended him

For a Short

session and Mr. Murdock tossed his crutches over a fence and developed not only a healthy stomach but a super-healthy appetite for it. He is an advocate of the Chiropractic type of the health cure and the man who cured him has cured many of his closest friends.

There is, of course, an object to this article.

The subject of it was suggested to the writer after an interview of some length and a demonstration by Prof. Robert P. Pauwels of 110 West 40th street, who attended an acrobat in the writer's presence and after the latter had been ordered to a local hospital for an operation, was totally cured and able to RUN out of Prof. Pauwels's office after a half hour treatment.

We never met Prof. Pauwels prior to this incident, but beyond a fractured skull, a broken back or some other ailment that would prohibit us, (in a state of unconsciousness), to call for him, we'll RUN TO his office.

From now on we have become Elbert Hubbardized insofar as "doctors" are concerned. We are now semi-Chiropractic-Osteopathic, with Harry Ferns on the latter end of the string, for Ferns (an Osteopathist) has done wonders for the theatrical profession.

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Cabarets Closing Early

The recent edict of Police Commissioner Enright, in which he ordered all amusement places where drinks are served to close sharply at one A. M., has been somewhat toned down in severity and now the cabarets around the Longacre district are closing their doors at that hour, but permitting guests to remain in until two A. M.

For the first few days after the issuance of the order all cabarets with the exception of Healy's lived up to the letter of the law, but the surveillance of the police was lifted then and the amusement palace owners are now practically back to their former standing insofar as the closing law is concerned.

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Annie Abbot Demonstrates

Last Sunday afternoon at the Hotel Astor, Annie Abbot, known in vaudeville circles as "The Georgia Magnet," gave a demonstration of the physical phenomena which has recently been the topic of discussion throughout the world because of Johnny Coulon's demonstrations throughout Europe.

Miss Abbot claims to be the only woman in the world who will duplicate Coulon's ability in the line of physical resistance. The "Georgia Magnet" is under the direction of Wilton and Collins who will shortly exploit her physical prowess around the vaudeville theatres.

PHYLLIS HAVER

The Mack Sennett beauty invents her own method of being comfortable in an old fashioned armchair

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Nat Nazzarro's New One

Nat Nazzarro, Jr., now playing vaudeville under the management of Mrs. Nat Nazzarro (who incidentally is very ill at the Pennsylvania Hotel) has produced a new vehicle in which nine people will be employed.

The other principal is Violet May, late of Charlie King's "Love Letters" act. A band of six will be carried to support the youngster.

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Humphries Visiting

C. S. ("Tink") Humphries, general manager of the Keith interests in the middle-west, with headquarters in Chicago, spent the current week in New York on a combination trip of business and pleasure.

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Egan at Fordham

When the new Keith's Fordham theatre opens it will be under the resident management of Chris Egan, present manager of the Colonial theatre and formerly at Keith's Royal.

Mr. Egan is well known throughout the Fordham section and is classed among the first line resident managers on the Keith circuit.

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Montgomery's Return

Billy Montgomery, known to vaudeville theatre-goers as the foil for the clever Florence Moore, is back in vaudeville again, this time with Minnie Allen and George Kirby. The trio are displaying their wares at Ben Moss's Coliseum theatre on the upper west side this week.

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Howard-Clark Reunion

Joe Howard and Ethylyn Clark will shortly be seen by vaudeville fans as a team. Johnny Collins, who recently became the booking partner of Alf. T. Wilton, re-united the couple and has procured an extended route for them over the Keith circuit.

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Dave Jones Again

Dave Jones, nephew of Sam Bernard, is back in vaudeville with Murial Hudson. The pair just returned from Europe, and it is reported that they have imported some classy gowns from London and Paris. Jack Lait wrote the act. It is called "Moth and Flame."

5 YEARS AGO TODAY

"Just a Woman" is Produced at the Forty-Eighth Street Theatre with a Cast Headed by Josephine Victor and Walter Hampden.

"The Cinderella Man" Is Produced at the Hudson Theatre with Cast Including Phoebe Foster, Shelly Hull and Frank Bacon.

Robert Hilliard Appears in "The Pride of Race" at the Maxine Elliott Theatre.

Billie Burke Makes Screen Debut for Triangle in "Peggy."

Marguerite Clark in "Mice and Men" Is Released by Paramount.

20 YEARS AGO TODAY

"Captain Jinks of the Horse Marines" Is Produced at the Walnut Street Theatre, Philadelphia with Cast Including Ethel Barrymore, H. Reeves Smith, Edwin Stevens and Mrs. Thomas Whiffen.

Julia Marlowe Appears in "When Knighthood Was in Flower" at Criterion Theatre.

Ellaine Terriss and Seymour Hicks Play "Alice in Wonderland" at the Vaudeville in London.

Owen Davis' Melodrama "Lost in the Desert" Is Produced at the Star Theatre with Van Dyke Brooke in the Cast.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

The New Plays

"JOHN HAWTHORNE"

Theatre Guild Produces Impossible "American" Play

Play in three acts by David Liebovitz. Directed by Philip Moeller. Produced by the Theatre Guild at the Garrick Theatre, January 23.

Henry Smart.....Eugene Ordway
Joe Phoenix.....Robert Babcock
Laura Smart.....Muriel Starr
Ace Rogers.....Edgar Stehli
Jim Farrell.....Philip Wood
George.....George Frenger
John Hawthorne.....Warren Krech
First Acrobat.....William Franklin
Second Acrobat.....Bert Young
Judge Harlan.....Franklyn Hanna
A Man.....Jacob Weiser
Helen Macey.....Lian Stephana
A Girl.....Camille Pastorfield
Another Girl.....Sara Pierrin
Phil Boyerson.....Edgar Kent

It is no longer a matter of wonder that the Theatre Guild has been so reticent about producing the plays of American writers. It is naturally to be taken for granted that "John Hawthorne" is the best specimen which has been offered to them. Otherwise their first production of a native work would have been something else. And if "John Hawthorne" is the best play that has been submitted by an American writer to an organization which is the logical place for an American writer to submit a play, then the hope of the American theatre is a very slim one indeed.

"John Hawthorne" is obviously a first play. It is just as obviously a last one. The author shows scant qualifications for stage writing. The persons of his drama are uncharacterized, his situation is trite and ill-developed, and his dialogue is frankly silly. The first night audience failed to suppress its titters.

The scene of the play is vaguely "a mountain region" where the people seem to be of agricultural bent. John Hawthorne is a laborer on the farm of one Henry Smart, Mrs. Smart is a young and beautiful creature who talks a great deal about God and plays hymns on a melodeon. Naturally this attracts John. He is a wild creature who babbles about trees and birds and foxes. At the end of act one he stabs Henry to death.

During the intermission between acts one and two, John buries Henry in the cellar, much to the chagrin of Mrs. Henry who insists upon Christian burial for her late spouse. This John refuses to perform. Eventually the countryside becomes suspicious and John and Mrs. Henry flee. This brings us to the end of act two, scene one. What follows deponent knoweth not for obvious reasons.

Of the acting it is impossible to pass judgment. The cast is printed above merely as a matter of record. The staging, however, was notably sketchy, to say the least.

In view of the work the Guild has done and will undoubtedly do again, it is ungrateful to complain. A group which can give us "John Ferguson" and "The Treasure" can be forgiven a "John Hawthorne" now and then. It is just one of those things that somehow have got themselves famous for happening in the best regulated families.

JOHN J. MARTIN.

"John Hawthorne" Proves Unworthy of Theatre Guild—"The Importance of Being Earnest" Reviewed at Bramhall

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"THE IMPORTANCE OF BEING EARNEST"

Wilde Comedy Revived at the Bramhall Playhouse

Comedy in three acts by Oscar Wilde. Produced by the Bramhall Players at the Bramhall Playhouse, January 20.

John Worthing, J.P.....Butler Davenport
Algernon Moncrieff....Edwin Strawbridge
Rev. Canon Chasuble, D.D.....Frank B. Hollins
Merriman.....Alvin Dexter
Lane.....J. Cleaneay Matthews
Lady Bracknell.....Charlotte Granville
Hon. Gwendolen Fairfax.....Helen Link
Cecily Cardew.....Eleanor Martin
Miss Prism.....Mabel Frenyear

It is surprising how little Oscar Wilde's epigrams age. After approximately thirty years "The importance of Being Earnest" is still fresh and pertinent. It's soliloquys seem a bit strange, to be sure, and it creaks ominously here and there, but it is withal thoroughly amusing. Certainly there is no better example of artificial comedy in the literature of the theatre.

For those who would like to renew their acquaintance with an old friend, a trip to the little Bramhall Playhouse is worth the effort of getting to it. The production as made by Butler Davenport and his Bramhall Players is in no sense inspired, but it is adequate. The settings are ingeniously handled so that the tiny stage gives no sense of being crowded, and in the case of the second set quite an amazing result has been attained.

The acting is for the most part acceptable. *Charlotte Granville* plays the magnificent Lady Bracknell with finesse and easily walks away with the honors of the performance. *Butler Davenport* as John Worthing would be more convincing if he indulged less frequently in byplay with the audience. *Edwin Strawbridge* is scarcely equal to the tasks which are presented by the part of Algy, and *Helen Link* is a trifle irritating as the Honorable Gwendolen. *Mable Frenyear* is skilful and delightful as Miss Prism and *Eleanor Martin* makes a most attractive Cecily.

JOHN J. MARTIN.

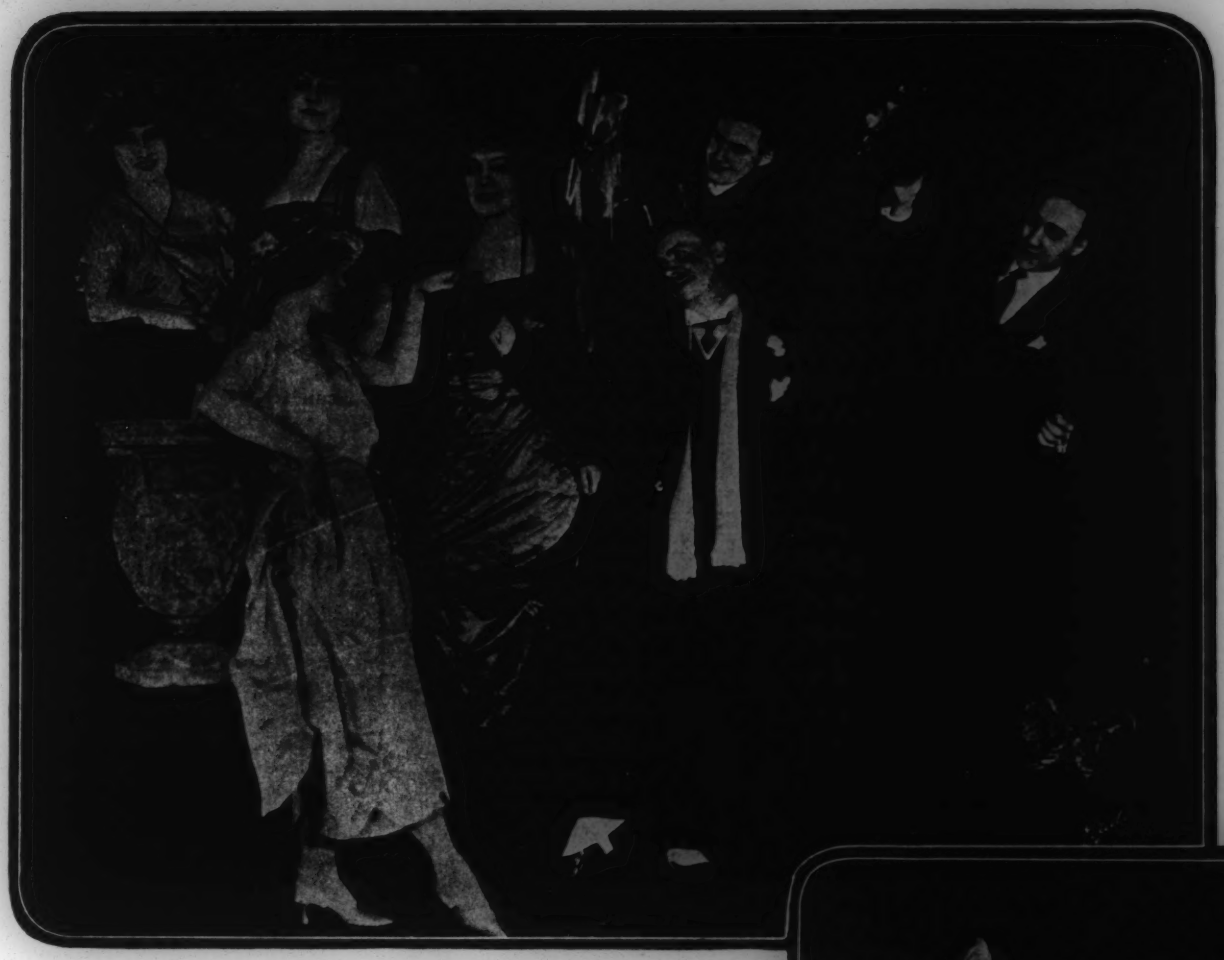
BROADWAY TIME TABLE—Week of Jan. 29th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delysia	*Oriental extravaganza*	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	$18,000
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.20—W. & S. 2.20	$10.000
The Champion	Grant Mitchell	*Camedy of pugilist*	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	$11 900
Cornered	Madge Kennedy	*Crook melodrama*	Dec. 8	Astor	Bway 45th	8 25—W. & S. 2 25	Capacity
Dear Me	Hale Hamilton, Grace LaRue	*Sentimental Comedy*	Jan. 17	Republic	West 42d	8.30—W. & S. 2.30	$12,800
Deburau	Lionel Atwill	*Pictorial play of actor's life*	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	$16,300
The Emperor Jones	Charles L. Gilpin	*Study of fear*	Dec. 27	Selwyn	West 42d	Special matinees	
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	*Pictorial comic opera*	Jan. 3	Park	Columbus Circle	8.10—W. & S. 2.10	$12,500
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$70,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	$11,900
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	*Shaw's comedy of futile folk*	Nov. 10	Garrick	West 35th	8.15—Th. & S. 2.15	Capacity
Her Family Tree	Nora Bayes	*Average musical comedy*	Dec. 27	Lyric	West 42d	8.15—W. & S. 2.15	$14,000
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$18,300
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S 2.30	Capacity
Lady Billy	Mitzi	*Conventional musical comedy*	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	$16,500
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$11,000
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
Mary Rose	Ruth Chatterton	*Eerie Barrie fantasy*	Dec 22	Empire	Bway & 40th	8.15—W. & S. 2.15	$10,500
Meanest Man in World	Otto Kruger, Marion Oakley	*Comedy of a failure*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Mirage	Florence Reed	*Play of the primrose path*	Sept. 30	Times Sq.	West 42nd	8.30—Th. & S. 2.30	$13,500
Mixed Marriage	Margaret Wycherly	*Drama of religious conflict*	Jan. 4	Times Sq.	West 42d	Special matinees	
Miss Lulu Bett	Carroll McComas	*Zona Gale's novel staged*	Dec. 27	Belmont	West 48th	8.20—Th. & S 2.20	$6,900
The Night Watch	Robt. Warwick, Jeanne Eagels, M Arbuckle	*To be reviewed*	Jan. 29	Century	Cen. Pk. W.	8.15—W. & S. 2.15	First week
Passing Show of 1921	Howard Bros., Marie Dressler	*Bright and colorful revue*	Dec. 29	Winter Garden	Bway & 50th	8.00—T.,Th.&S 2.00	$28,000
The Prince and the Pauper	William Faversham	*Mark Twain's romantic comedy*	Nov. 1	Apollo	West 42d	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2 30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	*Satirical domestic drama*	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	$9,800
The Skin Game	Herbert Lomas, Josephine Victor	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$7,500
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.30—W. & S. 2.30	$12,000
The Tavern	Arnold Daly	*Burlesque of melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$12 000
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$8,400
Thy Name is Woman	Mary Nash	*Play of primitive Spain*	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	$7,000
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	8.20—W. & S. 2.20	Capacity
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2 30	Capacity
Transplanting Jean	Arthur Byron, Margaret Lawrence	*French domestic comedy*	Jan. 3	Cort	West 48th	8.20—W. & S. 2.20	$9,000
Wake Up, Jonathan	Mrs. Fiske	*Comedy of marriage*	Jan. 17	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$11,000
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$16,000
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frazee	West 42d	8.30—W. & S. 2.30	$11,000
The Yellow Jacket	Schuyler Ladd, Arthur Shaw, Howard Kyle	*Rich Oriental fantasy*	Jan. 4	Belmont	West 48th	Special matinees	

Motion Pictures

Inside the Cup	William P. Carlton	*Winston Churchill story*	Criterion	Bway & 44th	12 M. to 11 P. M.
The Kentuckian	Monte Blue, Diana Allen	*Romantic drama*	Rivoli	Bway & 49th	12 M. to 11 P. M.
Forbidden Fruit	Cecil B. DeMille production	*Society drama*	Rialto	Bway & 42nd	12 M. to 11 P. M.
Godless Men	All Star Cast	*Drama of the sea*	Capitol	Bway & 5Cth	12 M. to 11 P. M.
The First Born	Sessue Hayakawa	*Story of an Orienta*	Strand	Bway & 47th	12 M. to 11 P. M.
Over the Hill	Mary Carr	*Carlton's poem filmed*	Broadhurst	West 44th	Eve. 8.30 Mat. daily 2.30
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*	44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15

"The Woman of Bronze"



A bit of the gayety of studio life as it is pictured in "The Woman of Bronze," the play by Paul Kester, from the French of Kistemaecker, in which Margaret Anglin is appearing at the Frazee Theatre. Frivolity rules supreme, for the moment, at least

Below, Margaret Anglin as Vivian Hunt comes upon her husband (John Halliday) making a declaration of love to young Sylvia Morton (Mary Fowler). It is the moment from which the play takes its beginning—a play which gives Miss Anglin a rare opportunity to reveal her power

Above, Margaret Anglin and John Halliday come to an understanding after three acts of such vigorous conflict that the structure of their marital relations seems inevitably on the verge of demolition

At the Big Vaudeville Houses

Ethel Levey Returns—Gus Edwards at Colonial—Riverside Has Emma Carus—Gertrude Hoffman at Royal—Alhambra Has William and Gordon Dooley

PALACE OVATION FOR ETHEL LEVEY

"Surprise" When Georgette Cohan Appears

This is *"Ethel Levey"* week at the Palace. After an absence of many years from the New York stage the celebrated London artist returns and is not only tendered one of the greatest and most cordial ovations ever chronicled in the annals of the Palace or any other Broadway theatre but offered a "surprise" in the appearance of her daughter, *Georgette Cohan.*

The show to a certain extent was overboard with songs but the general verdict was that it was a whale of a vaudeville bill for the Palace. *Percy Athos* and Company opened the bill with an entertaining skating exhibition. *Al Mamaux,* best known as one of the star twirlers with the Brooklyn Nationals, and *Jimmie Rule,* pianist and singer, showed their new act to advantage.

Hermine Shone appeared in her new offering, "The New Moon," which has exclusive numbers, special setting and a line of slang right up to the Broadway minute.

The *Dennis Sisters* harmonized sweetly with such results that everybody seemed satisfied and they closed with their vocal version of *Kiss Me Again. Bert Clark* and *Flavia Arcaro* knocked the comedy props right out from under the Palace bill and were the biggest kind of a laughing hit. They closed the first period.

After intermission appeared *Pearl Regay* and her new turn which stopped the show completely and which is enhanced by a jazzedy outfit headed by *Roy Sheldon* and the Versatile Five. Then came *Ethel Levey* who worked for nearly an hour, with *Clayton* and *Edwards* having a mighty tough spot "next to closing." They went into their musical jazz "bits" quickly and held nearly everybody in. The *Mirano Brothers* closed with their thrilling "flying torpedo" turn. MARK.

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COLONIAL HAS LIVELY BILL

Gus Edwards and Marie Nordstrom Share Honors

Gus Edwards as a headliner can always be depended upon for a good lively entertainment, good clean fun, and bright youthful faces. This latest revue of 1921 is by far his most pretentious offering, combining an artistic mingling of clever dancing with effective costuming.

Samsted and *Marion* opened with a well conceived "strong man" act, that included a little free advice on morning exercises which we are taking to heart, and putting to use these frigid mornings.

Jess Libonati syncopated joyfully on his xylophone and won the house completely with *Margie,* and a four hammer arrangement of *Dear Old Pal.* He also played *Avalon,* and the *Japanese Sandman.*

The *Sharrocks* in third place were the usual mystifying riot. Their comedy is as good as their mind reading tricks, and the latter is apparently so un-faked that one joins in with everyone else in wondering "how they do it."

Gallagher and *Rolley,* the roller-chair rider and his darkey pusher, got off some rapid-fire comedy which went over with a wallop. The harmonica blues proved a treat. Also the nifty dance steps.

Marie Nordstrom closed the first half with a brief sketch called "Tick Tock" by sister *Frances.* It is a curious affair, showing episodes in the lives of four different girls at different hours of the day. The first one did not arouse much enthusiasm, but the episode of the girl in the restaurant, and particularly the one of the dancer with heart trouble (a dramatic bit, seriously and cleverly done) were very good, and won hearty applause. The settings were effective, especially the Japanese scene.

Gallagher and *Martin* in "Smithie" danced delightfully, and pleased with their wholesome humor and quiet refinement.

Gus Edwards' Song Revue followed. *Roselli* and *Casselli* closed with a novelty canine act. CONN.

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EMMA CARUS TOPS RIVERSIDE BILL

The Masters and Kraft Revue Takes Prominent Part

The Riverside this week has its usual quota of acts yet *Emma Carus* headlining and *Walter Leopold* rendering A1 stage assistance, first at the piano and then with his voice and dancing, supplies the show with an edge that ordinarily does not prevail.

There is delight, songs and music in the *Masters* and *Kraft Revue* entitled "On With The Dance" and in addition to the hardworking *Harry Masters* and *Jack Kraft* there is an abundance of talent in the company which includes *Bobby Dale, Louise Dale, Elsie LaMont* and *Grace Masters.* The entire offering was well received.

The audience manifested keen interest in the stage presentment of the Sir. James M. Barrie sketch, "Half An Hour" which *Madame Besson* and Company effectively offered.

Rekoma started the show off nicely with his balancing stunts; an artist of high calibre and a juggler of more than ordinary ability. *The Les Marchants* held attention and pleased with their entertaining routine. The *Masters* and *Kraft* revue gave the show more speed and proved a valuable adjunct to the bill.

Pressler and *Klaiss,* one of *Bart McHugh's* meal tickets, round up some jolly fun and mix in some vocal music to good advantage. *Ed (Slim) Pressler* is a hardworking comedian and he has an able stage partner in *Blanche Klaiss.*

The *Besson* skit closed the first part. *Will Oakland,* who has been scoring a hit in all the houses with his excellent voice, started second half proceedings. He was in excellent trim and reached his top notes with ease and credit. After the *Carus* hit appeared *Charles* and *Madeline Dunbar* in their capitally-conceived act, "Animalfunology" and were applauded for their splendid work. The show was closed by the *Princess Rajah.* MARK.

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ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

WALTER ROSEMONT
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
HOWARD LANGE
S. HARRY IRVINE
EUGENE WARD
EDITH KING
LEILA BENNETT
ALBERTA BURTON
GUSTAVE ROLLAND

FINE SHOW AT THE ROYAL

Gertrude Hoffman Proves Attractive Headliner

Gertrude Hoffman is heading an unusually fine bill at the Royal this week which no doubt accounted for the packed house Monday evening. *Margaret Taylor,* a dainty little Miss, opened the show with a pleasing little offering which was well received. *Jim* and *Betty Morgan* drew the deuce and went over to a good hand, warming the house for *Cartmell* and *Harris* in a singing and dancing skit. They worked hard to please, getting away to good results. *Frank Hurst* in "Alone at Last" was well liked and scored his usual hit, being followed by *Gertrude Hoffman* in an elaborate offering of dances and impersonations, with special settings and augmented orchestra. *Miss Hoffman* scored heavily with her impersonations of Broadway stars, the one of *Olga Petrova* meeting with thunderous applause. She closed the first half of the bill.

Following intermission *Ida May Chadwick* and her Dad in Wiggin's Postoffice proved to be the laughing hit of the bill. *Miss Chadwick* with her "Hee Haw" and excellent dancing (with her Dad proving he could also step) simply stopped the show which resulted in *Miss Chadwick* making a neat little curtain speech. *Craig Campbell,* the American tenor with *Hector McCarthy,* at the piano, sang his way into the good graces of the audience. All his selections were well received, the one entitled *Love Me* which was written by *Mr. McCarthy,* meeting with generous results. *Pressler* and *Klaiss,* a live wire pair, had the house with them from the start. *Pressler,* whose appearance almost caused a riot, had them laughing at his quaint comedy. He has a very able partner in *Miss Klaiss,* who has a good voice and knows how to put a number over. *Camilla's Birds* closed. GILLESPIE.

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ALHAMBRA OFFERS GOOD PROGRAM

Dooleys, Hymer and Dockstader Win Applause

The flashing in electric lights of *Wm. & Gordon Dooley* as "Two Vagrants" and *John B. Hymer* was enough sales talk to fill the Alhambra Monday night—but oh! What a carload of fun these artists brought with them. And if they were not enough to test to the utmost the laugh endurance of the poor mortals present, there was *Lew Dockstader* to be contended with, so that laughitis certainly victimized the unsuspecting customers.

Rollo and Mulroy, acrobats on skates was a good curtain raiser act, with *Marcelle Fallet,* a chic little Parisian refugee, following in operatic and other selections on the violin.

When *Betty Byron* and *William Haig* make their appearance, it seems that two little playmates from Grimm's Fairy Tales have come to life. They go through their "Book of Vaudeville" concoction with exceptional agility and delight.

The stage is all set for *Lew Dockstader's* discussions on "Prohibition," "Woman as a Political Power" and other timely arguments. With such important points at issue, Mr. Dockstader had little difficulty in winning the votes of the house.

John B. Hymer contributes a treat to vaudevillians in his own original playlet in exceptionally well-staged scenes, "Tom Walker in Dixie."

Following a pause for breath, *Ernie Ream,* a product of the English Music Halls, sings and yodels a few songs in the pleasant English fashion. *Wm. & Gordon Dooley's* new offering in four brilliant scenes, each one outdoing the other in hilarious witticisms, is indeed the greatest vaudeville offering I have seen in many a day. The playlet is an uproarious farce from beginning to end. *Helen Patterson* proves herself a clever dancer in an Egyptian number, and *William Foran* assists splendidly as the sailer lad. *Turner and Grace,* a juggling act, bring the bill to an end. SCHWAB.

(Continued on page 228)

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York*

NEW VAUDEVILLE ACTS

Ethel Levey Stages Remarkable Palace "Return"

Any man, woman or child who was at the Palace Monday afternon may live to be a million years but never will the occasion of *Ethel Levey's* return to American vaudeville be forgotten. It was stage history and there was not only animation in the celebrated audience—celebrated by its famous crowd of stage celebrities—but color, life, expectancy, anticipation, flowers galore for *Miss Levey* and a "surprise" for everybody when the daughter of *Miss Levey* and *George M. Cohan* was introduced at the close of the *Levey* turn by *Miss Levey*.

Miss Levey received a tremendous ovation and it is doubtful if any stage luminary ever received such a "welcome back" greeting as the one experienced by the clever Englishwoman Monday afternoon.

Miss Levey's numbers as well as her dresses and she made several full changes, were in keeping with the times. But her voice! it was full, strong and harmoniously lustrous. Her enunciation, pronunciation and —in fact the whole "ation" family were perfectly in accord with *Miss Levey* and her entertaining style. She's every inch an artiste, capable, clever, fascinating and majestic in her serious moments.

Her opening number inducted her into immediate favor. It was entitled *It Makes Me Think I'm Back Home In Tennessee.* This number is typical of the present day deluge of topical numbers and gave *Miss Levey* a chance to put her voice into play, there being snatches of *Suwanee River, Old Black Joe* and other oldtime southern melodies. Then a number that enabled *Miss Levey* to present "types," the prima donna singing *I Hear You Calling Me* and the danseuse offering a Spanish number, with *Miss Levey* switching to the more popular phases and showing that she can buck and wing as of yore.

Miss Levey offered a serious number entitled "Destiny." This was done mainly in the recitative style but had a musical refrain that *Miss Levey* brought out in relief several times.

For the encore *Miss Levey* made a remarkable speech. She spoke of a young woman she had known all her life who had insisted upon making her appearance Monday afternoon. And then appeared *Georgette Cohan.* Dressed demurely sweet in a modest gown and walking on solemnly and straitlaced as the Mary Rose of the *Mary Rose* number sung by *Miss Levey,* she suddenly swung into the familiar shoulder shrug and shimmy suggestion followed by a dance that reminded one that she was indeed a daughter of the dancing *George M. Cohan.* It was a great occasion. Great for the *Leveys,* mother and daughter; great for the Palace and great for the "professionals" who had gathered to pay homage to regular stage celebrities.

MARK.

. . .

Pearl Regay Wonderful in New Act

Pearl Regay is at the Palace this week in her new act. This marvelously-agile and apparently spineless feminine dancing wonder has been seen in New York theatres before but this time she blossoms forth with a "company" that includes a lively band of jazzists and a young man who assists *Miss Regay* in her "double dances." There are songs to be sure, with *Miss Regay* singing advantageously but the big, surefire climax comes when *Miss Regay* goes in for that contortionistic routine that is amazingly effective. It is so unusual and done so cleverly and artistically that the Palace show Monday afternoon stopped completely until *Miss Regay* was forced to come out and bow to the enthusiastic recalls. The band of musicians—five young men with the sixth also a musician of merit—work like Trojans and they render *Miss Regay* a vibrant, peppery, gingery and animated accompaniment. *Miss Regay* has a special stage layout, drapes, lights and everything in the way of vaudeville accoutrement to enable her to do vocal solos, dancing solos and perform gymnastic like no other female worker can do in the varieties today. *Miss Regay* would make the most fatigued of the tired business men sit right up and take a new lease on life when she starts that series of bends, twists, turns, splits, side kicks, handsprings, in fact physical contortions of the arms, legs and body that seem impossible. Yet she does them easily, gracefully and artistically. *Miss Regay* has always been a great vaudeville asset and in her present turn which is enlivened by the jazziest of modern day jazz she has an act that will go like whirlwind anywhere, anytime. She's a whale of a hit at the Palace this week.

MARK.

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Al. Mamaux and Jimmy Rule Combine Good Voices

Remember *Al. Mamaux?* Well he is the same *Al. Mamaux* who helped pitch the Brooklyn Nationals to the pennant last summer and came within an ace of helping twirl the Dodgers to another world's gonfalon. His record as a slab artist, twirler, hurler or boxman is known wherever base ball praises are sung, yet as a vaudeville artist *Al* is winning new laurels. He and *Jimmy Rule,* pianist, singer and songwriter, have framed a pleasing little act that is on view at the Palace this week and more than making good in the second position. *Rule* has been with other singing turns but with the Brooklyn ball tosser he has found a good partner. *Mamaux* can sing. He handles himself well and Monday afternoon seemed free of stage fright and awkwardness. He sang a sweet-voiced tenor to *Rule's* pleading voice and he also got along splendidly when singing alone. They open with *It's All Over Now* with a comedy line tagged when reference was made to the series with Cleveland that "when Cleveland won we were done, etc." The men sing *I've Got the Blues for My Kentucky Home* that was applauded. *Al* rendered *Down the Trail to Home Sweet Home* in fine shape and got a big hand for the effort. Then came their version of *That's How You Can Tell They're Irish* that was done in regulation vaudeville style. The act as presented at the Palace was voted a hit. MARK.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Mary Rose It Makes Me Think I'm Back Home In Tennessee	Ethel Levey
Morning and Noon	Gus Edwards
I've Got The Blues For My Kentucky Home	Mamaux and Rule
Apple Blossm Time	Dennis Sisters

CHICAGO—PALACE

Morton Family Predominate on Good Bill

The *Morton* family captured highest honors at the Palace this week, as is usually the case wherever they play.

Claude M. Roode and Estelle France open the bill with a slack-wire act which is not at all out of the ordinary. *Joe Darcy,* who follows, offers a blackface monologue which fails to get over very strongly.

Florence Roberts and *Frederick Vogeding* have a clever playlet called "Blindfold," which they play very well indeed. It is one of the bill's best features. Next come *Frank Kellam* and *Patricia O'Dare* in "Chasing the Blues." No blues could possibly resist them because they are an unusually entertaining pair. The audience liked them immensely. *Pilcer* and *Douglas* follow and work hard, but without much result. *Miss Pilcer* wears some stunning gowns, but the songs and chatter somehow do not register as well as they might.

Clara Morton is the first of the famous family to appear and needless to say she is a riot as usual. The house did not want to let her go at all. *Harry Langdon* in "Johnny's New Car" affords a lot of good comedy. He is assisted by *Rose* and *Cecil,* two very personable young women.

Then come the *Four Mortons—Sam, Kitty, Martha* and *Joe.* Everybody knows them and what they do, and by the same token everybody likes them. *Clara* also makes another appearance much to the delight of the audience, and the act ends to enthusiastic applause.

Johannes Josefsson and his Icelandic Glima close the bill.

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STATE-LAKE BILL

Anatol Friedland Musical Revue Is Feature

Anatol Friedland and his tuneful revue, "Musicland" is the principal item of interest at the State-Lake this week. *Mr. Friedland* has written so many popular song numbers that several revues could be compiled from them, but into this act he has put enough to furnish excellent entertainment. The company which surrounds the composer is capable in every way.

Laurel Lee also proves a winner with her chatter and her charming personality, and the "Tik Tok Revue" is another number that is an applause getter.

James B. Donovan and *Marie Lee* are entertaining as always, and *Bessie Rempel* offers an enjoyable skit entitled "His Busy Day."

Lexey and O'Connor, the sensational *Curzon Sisters,* and *York's* Educated Canine Pupils are the remaining acts. CARR.

CHICAGO — MAJESTIC

Eddie Leonard and Gertrude Vanderbilt Headline

The bill at the Majestic this week is scarcely of the sort to keep a block-long queue at the box office window during its reign. But the infrequent bright spots which ornament it suffice to compensate. *Guy Weadick* and *Flores La Due* start things off with their rope slinging and talking act in which the talking is far from indispensable, consisting of alleged facetious remarks on the unpleasant aspects of matrimony.

Tuck and *Clare* follow in an acrobatic comedy act in which *Mr. Tuck* is almost incredibly limber and twists himself into shapes which make one wonder whether all the bones have been contorted out of him.

Jessie Brown and *Effie Weston* present an act in which they dance delightfully in effective gowns, but knock over the apple cart of illusion when they lift their voices in song. The young man at the piano, though his playing is excellent, should confine himself to this accomplishment, for when he talks he betrays his lack of personality and detracts from the effectiveness of the act.

Merlin with his pack of cards and his very likeable personality wins deserving applause with his portfolio of clever tricks and his extremely engaging way of presenting them. In "Rice and Old Shoes" *Harry J. Conley* portrays the most humorous "hick" that has graced the Majestic boards for many a week. His partner, *Naomi Ray,* is graceful and comely, but it is to be desired that she did not simper quite so much. comely, but it is to be desired that she did not simper quite so much. Upon flashing ankle are the chief assets of the act. Her choice of songs is a distinct liability since they are both coarse and silly, with the exception of the one which treats of marriage before and after taking. In this she is rather negligibly assisted by her accompanist, *Dean Moore.*

Eddie Leonard's act is an unadulterated delight and the audience refused to permit him to leave the stage without a number of encores. *Mr. Stewart,* who assists him is an admirable dancer, and *Miss Olive,* his other assistant, dances *Bessie McCoy's* "Yama Yama" dance so faithfully that the announcement card is not essential.

George Bobbe and *Eddie Nelson* are extremely funny in a sketch in which *Mr. Nelson* weeps grotesque tears upon the loss of his girls.

Dainty Marie closes the bill with her usual wire-walking feat.

SELDEN.

Brooks
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Fashions From the Footlights

By Mlle. Rialto

BARBARA DEANE

A stunning utility evening wrap of simple and practical design is here worn by Miss Deane, of "Sally." The wrap is made of Sym-Fa-Ni, lined with Moon Glo Satin and trimmed with blue wolf fur

"WAKE UP, JONATHAN" brings a message all its own to a devoted *Fiske* audience. And this message is that a woman with four children may still appear attractive to masculine eyes if her gowns as well as her mind keep abreast of the times. *Mrs. Fiske,* brilliant as ever, looked very charming in the second and third acts in an evening gown of black and gold. Her first choice, a coat suit of rose broadcloth, while lending color and grace was not cut along the lines dictated by Dame Fashion, and gave but little help in the way of hints for new styles this Spring. The evening dress, however was an excellent choice

For the Mature Woman

with a conservative taste in selecting her wardrobe. Transparent black lace fell in a graceful tunic over an under drop of black, while flowing sleeves and a low square cut neck added charm to the waist in which glimpses of gold were seen across the corsage and about the waist.

Helen Holt, a newcomer to Broadway, was seen as a romantic young Miss, and looked decidedly pleasing in her demure and dainty gowns. At first she was seen in a

Frock of Soft Gray

which fell in graceful lines lending an air of simplicity most desirable to Miss Sweet Sixteen. The waist was simply designed and possessed elbow length sleeves, which flared ever so slightly. The skirt was shirred to a snug waistline and hung in straight folds to a rather deep hem above which several tucks added a pleasing touch. Gray, by the way, threatens to become a favorite Spring shade and will be seen not only in the new tweed suits, but also will be chosen for afternoon frocks of soft silks, chiffons and satins.

Another Youthful Frock

was worn with pleasing results by *Miss Holt.* This was of a pale tan, fashioned along lines similar to her first frock of gray. This little tan dress, however, was made gay by a broad sash of soft French blue, which tied about the waist and hung in a decorative bow at the back. With this dress, *Miss Holt* later added an

Attractive Coat and Cap

of a slightly deeper shade of tan. This made a really fetching outfit. A cape or coat, the wise ones will bear in mind, will hold as important a place in the Spring wardrobe, as it has in the season of winds and snows. For, apart from the suits which will make happy the heart of woman—the dolman of seasons past will again assume its place of favorite covering for the dainty dresses which Paris declares, will surpass in chicness of line and coloring.

"The Green Goddess" comes to town to add to the thrillers. And, as a villain of Arabian Nights pattern, *George Arliss,* as usual, keeps the suspense high until the drop of

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

the final curtain. *Olive Wyndham*, as a lovely Englishwoman,

Wears a Bendel Gown

of exquisite material and design. It is really one of the most distinctive gowns that has graced the stage this season, yes, even this season of surpassingly lovely gowns. In design it follows no particular model, but falls, in straight and graceful lines, without hint of a waistline, yet manages to create an effect of slimness and is more or less designed to show the outline of the figure. It possesses a slight train, no sleeves, but has a moderately high neck, which is rounded and finished with a fold of the

Heavy Silver Material

of which the gown is made. This silver is appliqued and gives glimpses of a beautiful rose silk, in exquisite and exotic design, and in such a manner as to suggest a brocaded material. Silver slippers and hose completed a really charming costume. At one time *Miss Wyndham* hung a scarf over her shoulders and this scarf

Possessed Oriental Tones

and added a colorful note to the gown.

Miss Wyndham, in other scenes, wore a trim little traveling suit in a blue which also possessed slightly grayish tones in the weave of the material. This had a rather full, plain skirt, over which a coat, made with really long, plaited lines hinted at new styles to come. The sleeves to the coat were long, and with its tight-fitting shoulders, gave contrast to the decidedly flaring outline below the waist. With this suit *Miss Wyndham* wore a trim little toque of blue, and

For Color, a Gay Scarf

of yellow wrapped about the neck and folded into long ends which hung well below the waistline. Trim oxfords and new clocked hosiery made the suit very good to look upon.

From Paris comes the hint that the Spring, too, must be as colorful as the winter that it succeeds. With the Far-Eastern influence still lending a guiding hand in selecting evening gowns, it has been decreed that

Gowns for Spring

will bear the touch of Russia, in color and also in design. Take for instance, a really striking gown now on view on Fifty-seventh street which came direct from Paris. It possesses a full and flaring skirt of black velvet, over which a Russian blouse effect is attached, made in cerise broadcloth. Embroidery in colorful tones tends to heighten the exotic note by outlining a high neck, cuffs on short sleeves, and on an open piece of cerise which falls in panel fashion down the length of the velvet skirt.

This

Blouse Effect in Contrasting Colors

and materials will be a feature of the modern dress. And, as in the striking dress worn by *Justine Johnstone,* and described recently in the MIRROR, red and black seems to be a favorite combination.

Photo by Old Masters

MARIE WELLS

Now is the time that every woman just naturally longs to break through the chrysalis of her winter clothes and blossom forth, like the flowers, in new spring models, just as Miss Wells of "Jim, Jam, Jems" is doing in this Markowitz dress of navy blue Roshanara Crepe, liberally braided, with revere collar that may be worn in choker fashion or open, as shown in the above, faced in rust colored Pussy Willow Crepe

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Woman's Rights! and Lefts!

Alice Lake, Metro star, at the left, is struggling with a poor fish that doesn't even know he's caught. (Below) Mildred Davis (Pathe) gets her mirror's verdict—"Perfect"

Even in the middle of January Viola Dana of Metro enjoys a plunge

(Abave) Jean Hope, a Pathe Vanity Fair Maid, uses her mask to protect her from the sons

(Below) This Fox Sunshine Comedy girl always takes a raincoat with her to keep from getting wet

(Above) Ethel Broadhurst, another Pathe Vanity Fair Maid, thinks piracy is a woman's business

At the left, Mildred June, one of Mack Sennett's beauties, shows just what a smile should be. At the right, Ethel Broadhurst, of Pathe, has repented of piracy and is herding sheep

Little Trips to Los Angeles Studios

By James Curzon

ROBERT LOUIS STEVENSON told about the small boy who in winter had to work at night and dress by yellow candle light. *Reginald Barker* found himself in a similar predicament when he arrived at Lake Louise to film snow scenes for "Snowblind." Even in the daytime out-of-doors he had to use powerful electric lights to photograph by. Some of the company got kleig eyes and frostbitten fingers simultaneously. Others got "snow eyes," living up to the picture's title. The camera got static (which means that the friction of its mechanism generated electricity that ruined the film as fast as it ran through). *Mr. Barker* spent

Eighteen Days

in Canada, taking the company of twenty-four to and from location by special train daily. He returned to Los Angeles Christmas eve, but the following Tuesday set out for Bear Valley to take more snow stuff. He is now at Truckee, in the northern part of California, taking the final scenes of the story.

The completion of the first year of the corporate life of Charles Ray Productions, Inc., was celebrated here when the officers gave a dinner and theatre party for *Mr. and Mrs. Ray*. The others present were *Mr. and Mrs. Charles T. Ray*, the star's parents; *Mr. and Mrs. Richard Willis, Mr. and Mrs. Albert A. Kidder, Jr.*, and *Mr. and Mrs. Gus, Inglis*. A message of greeting was sent to *Arthur S. Kane*, who presents the star in his productions.

Bull Montana, wrestling champion, actor and giant in strength, who appeared in numerous Douglas Fairbanks pictures for Artcraft, is back on the Lasky lot to play a role in Roscoe (Fatty) Arbuckle's new comedy, "Crazy to Marry," which was adapted by Walter Woods from Frank Condon's story, "Three Miles Out." James Cruze is the director and he is about ready to start the production.

A dozen years ago *Arnold Bennett*, the famous British author; *Penrhyn Stanlaws*, the eminent American artist, and *W. Somerset Maugham*, noted English playwright and novelist, were "pals" together in the Latin Quarter of Paris. Then unknown to the world of art they lived a happy-go-lucky Bohemian existence. Recently *Stanlaws* and *Maugham* met again in Paris—Paris transformed to

The Back Lot

of the Lasky studio, Hollywood. And *Arnold Bennett* was with them in spirit if not in person. For it was on a Latin Quarter set of Bennett's story "Sacred and Profane Love," *William D. Taylor's* Paramount production starring *Elsie Ferguson*, that *Maugham* and *Stanlaws* renewed their old-time acquaintance. "It brings back fond memories," wistfully remarked *Maugham* as he glanced toward a typical wineshop, a counterpart of the famous cafe in the Avenue de Clichy which he so carefully described in his "Moon and Sixpence."

Marshall Neilan recently proved himself an effective volunteer fireman when he despatched

Fire Extinguishers

and various apparatus in his dirigible "blimp" to a blaze in the Santa Monica Range of mountains outside of Los Angeles. In conjunction with Fire Warden S. J. Flintham of L. A. County, *Mr. Neilan* recently had a complete aerial survey made of the territory in which the studios of the West Coast are located. This is the first survey of its kind ever made in the prevention of forest fires, over 360 square miles having been photographed and mapped from the "blimp."

Jacqueline Logan will play the leading feminine role opposite Tom Meighan in his next Paramount feature, "White and Unmarried."

Lois Weber has completed her first year's pictures for Paramount and has left for New York where she will attend the premier of "What's Worth While." While she is away there will be big changes made in the studio, so that the work can be handled with greater facility.

Lila Lee will be Fatty Arbuckle's leading woman in "Three Miles Out," which by the way has been retitled. It is now called "Crazy to Marry."

Another *Zane Grey* story has been cast for production. The principal parts will be played by *Robert McKim, Claire Adams* and *Carl Cantvoort*. "A Man of the Forest" is the title of the story and *Howard Hickman* will handle the megaphone.

"The Other Woman" is the title of a picture now

Nearing Completion

by the J. O. Frothingham Productions. In the cast are *Jane Novak, William Conklin, Helen Jerome Eddy, Jerome Patrick, Joseph Dowe, Kate Price*, and *Frank E. Lee*.

A new serial has been completed at the *Robert Brunton* studios. It is "The Avenging Arrow," starring *Ruth Roland*. It is adapted from *Arthur Preston Hankins'* story "The Honeymoon Quest." This is *Miss Roland's* eighth serial for Pathe.

Residents of Whittier, the "Quaker City of the West," were aroused during the small hours of the morning recently by a flood of light that must have led them to believe they suddenly had been transported to the land of the midnight sun.

For what is said to be the biggest portable electric light plant in the world, recently constructed for Metro's West Coast studios, had been rolled into the quiet village for the

Director George L. Cox and his company of American Film Players on location scenes for "Sunset Jones." The party includes Alfred Ferguson, George L. Cox, Charles Clary, Mrs. Clary, James Gordon and Irene Rich

shooting of night scenes about its little railroad station. And since more than a score of powerful lights were

Brought Into Play

along with about twice the current necessary to light the entire town, a sensation was created.

The plant was used for the first time to illuminate the antics of *Viola Dana* in Metro's forthcoming production of "Home Stuff."

May Allison, Dallas Fitzgerald and the entire company of "Big Game" have gone to Truckee, where a fall of from four to five feet of snow was reported. It is probable that they will spend a week photographgin the out-of-door action that furnishes the most important features of this tale of the Canadian Northwest.

Ethel Clayton is back again at Hollywood after a long absence during which she made an extensive tour of Europe and later made a picture at the Long Island studio.

Gareth Hughes has returned to Metro's Hollywood studios after a two-months' stay in New York, where he appeared as the featured player in Famous Players production of "Sentimental Tommy."

Bertram Bracken has established a record for versatility in the production of "Kazan," as a Selig special. He wrote the scenario as he went along, filmed all of the scenes in twenty-seven working days, and cut and titled the picture. *Mr. Bracken's* rush in shooting the scenes for this spectacular production was due to the fact that the dog teams used

Throughout the Picture

had to be back in Truckee on a certain date to start in on a hauling contract in that snowy country. "Kazan" is a picturization of the *James Oliver Curwood* wolf-dog story of the same name.

Edward Cecil, one of the members of the Metro stock company, has returned from a two-weeks' visit in his home town, San Francisco.

Rex Ingram, director, and June Mathis, adapter, of "The Four Horsemen of the Apocalypse," the million-dollar screen production of the Ibanez novel that Metro recently finished at its Hollywood studios in California, left Los Angeles last week for New York, taking with them the original print of the picture for a special preview before Metro officials prior to its public presentation.

William D. Taylor's next Paramount feature will have *Ethel Clayton* as its star. *Julia Crawford Ivers* has completed the script of *Cosmo Hamilton's* story, "The Almighty Dollar," which will serve as the vehicle.

Elsie Ferguson has completed her stellar part in William D. Taylor's Paramount production of "Sacred and Profane Love," adapted by Julia Crawford Ivers, and left for New York.

Edward Lowe, Jr., of the Metro scenaio staff, is back at his office at the company's West Coast studios after a two-weeks' vacation spent in Chicago with his family.

Alice Terry has returned to Hollywood after an extended vacation spent in Northern California.

Two huge Alaskan huskies will face the camera for the first time in the Metro special production of "The Woman Who Went Away," in which *Alice Lake* is starring. The dogs recently have been brought from Nome to Hollywood by *Alexander Hall*, a globe trotter and for a number of years a prospector in the Far North. *Mr. Hall* was a Y. M. C. A. worker in Siberia during the war. The two animals will act as leaders for the dog team which has been secured for many scenes of this picture.

"SOMETHING DIFFERENT"

Realart Features Constance Binney in Romantic Role

Adapted by Kathryne Stuart from the novel by Alice Duer Miller. Directed by R. William Neill. Released by Realart.

Alicia Lee.....Constance Binney
Rosa Vargas.....Lucy Fox
Don Mariano Calderon.....Ward Crane
Don Luis Vargas.....Crane Wilbur
Calderon's Housekeeper..Gertrude Hillman
Richard Bidgley.....Mark Smith
Mrs. Evans.....Grace Scudiford
Mr. Stimson.....Wm. Riley Hatch
Spy.....Adolph Millar

At the ripe old age of twenty-one, Alicia Lee is bored by life and particularly by the rich and unromantic Richard Bidgley, whom her aunt urges her to marry to save the family from social and financial extinction.

An invitation from Rosa Vargas, a former school chum and wife of a revolutionist, inviting Alicia to visit Central America, gives the society bud an excuse to go in quest of "something different."

Alicia finds the "something different" at the Governor's Ball, in the person of Don Mariano Calderon, the President's brother and commander of the army. Accepting the revolutionists' designation of Don Mariano as a tyrant, Alicia receives his attentions with hostility.

One day the little American finds herself marooned in a prison fortress, an unwilling accomplice of the rebel forces, who are surrounded by Don Mariano's army. In an attempt to escape, Alicia blunders into Don Mariano's camp. To save her from the firing squad, Don Mariano makes her his captive, placing her in the care of his housekeeper. Not appreciating her danger or her captor's chivalry, Alicia assumes a haughty mien. But pride departs before an aching tooth, and Alicia humbly accepts the tender ministrations of the tyrant.

Fighting against her growing love for Don Mariano, Alicia pleads to be sent home. Don Mariano conveys his captive to a homeward-bound ship, and in exchange for her farewell kiss saves Rosa's husband from death, an act for which he is exiled.

Distance increases Alicia's love for Don Mariano, and she moves about in an aura of sorrow. A caller is announced, and thinking it the prosaic Richard, Alicia goes forth reluctantly to accept him, only to walk into the arms of Don Mariano and happiness.

Constance Binney, with her many pretty moods, is very pleasing in the role of Alicia, while Ward Crane makes a brave and tender Don Mariano.

ELITA.

At the top of the page Constance Binney is eager for "something different," and at the left she finds it in the shape of a Central American revolution

Below, Constance Binney surveys the gentleman with distrust in "Something Different" (Realart)

At the right, Miss Binney is a victim of the tropical dreaminess of the Spanish lands

Five moods of the devilish Dr. Muller as he is masterfully acted by George Arliss in the screen version of "The Devil" (Pathe)

"THE DEVIL"

George Arliss Makes Film Debut in Pathe Feature

Adapted by Edmund Goulding from the play by Franz Molnar. Directed by James Young. Produced by Harry Leonhardt and Andrew J. Callaghan. Presented by Associated Exhibitors, Inc. Released by Pathe.

Dr. Muller.....George Arliss
Mimi.....Sylvia Breamer
Marie Matin.....Lucy Cotton
Her Aunt.....Mrs. Arliss
Paul de Veaux.....Edmund Lowe
George Roben.....Roland Bottomley

"The Devil," beyond those called shadows of a doubt, is a thoroughly good picture. Can evil overcome the Truth? This is the theme upon which the plot rotates and causes a lot of worry to the eager spectators. And the feature has been so cleverly directed that it is not until the very end the outcome of the struggle is seen. The story is psychologically bewildering, but if we look at it symbolically it can easily be understood.

George Arliss, who takes it upon himself to interpret the role of Dr. Muller, or "the devil" (and his performance is such that it will be a long time before it will be equalled) is forever on the go. He is always bobbing up when least expected. In fact he is everywhere and there is hardly a scene in which he does not appear. His sardonic smile becomes a thing of real terror, not only to those of the cast but also to the spectators.

Dr. Muller is a madman who finds humans but toys of clay in his hands whom he models as he wishes by the art of suggestion, twisting their souls and breaking their hearts and ruining their lives. He is a vile creature. And having overheard a beautiful young girl state: Evil can never overcome the Truth, he sets about to prove the fallacy of the remark. He has every sign of succeeding until the last few hundred feet when events solve themselves and he is consumed in the fires of his own hell.

The photography is excellent; the editing has been done painstakingly and improves the picture. For the acting there is nothing to be said. It is splendid. There has been little that can compare with it; their will be little that will equal it. George Arliss brings to the silver sheet a rare talent indeed.

MARGOLIES.

At the right, Edmund Lowe and Lucy Cotton are falling rapidly into the clutches of George Arliss

Below, George Arliss offers a bantering pleasantry to the alluring Sylvia Breamer, whom he wants to win

Below right, the anguish of human souls is a source of sardonic amusement to His Majesty the Evil One

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"THE STAR ROVER"

Shurtleff Films Jack London Story for Metro

Adapted by Albert Shelby Le Vino from the story by Jack London. Directed by Edward Sloman. Produced by C. E. Shurtleff, Inc. Released by Metro.

Dr. Hugh Standing.....Courtenay Foote
Faith Levering.....Thelma Percy
Inspector Burns....."Doc" Cannon
District Attorney.....Dwight Crittenden
Sergeant Andover.....Jack Carlysle
Tubbs, a political boss.....Chance Ward
Maizie, of the chorus.....Marcella Daley

Circumstantial evidence pointed its accusing finger at him and declared him the murderer of the "Boss." And because the "Boss" was a very good friend of Inspector Burns, and because the inspector was just one of the brutal type of men who get what they want, with justice or not, he strung the accused up by his thumbs so he would confess.

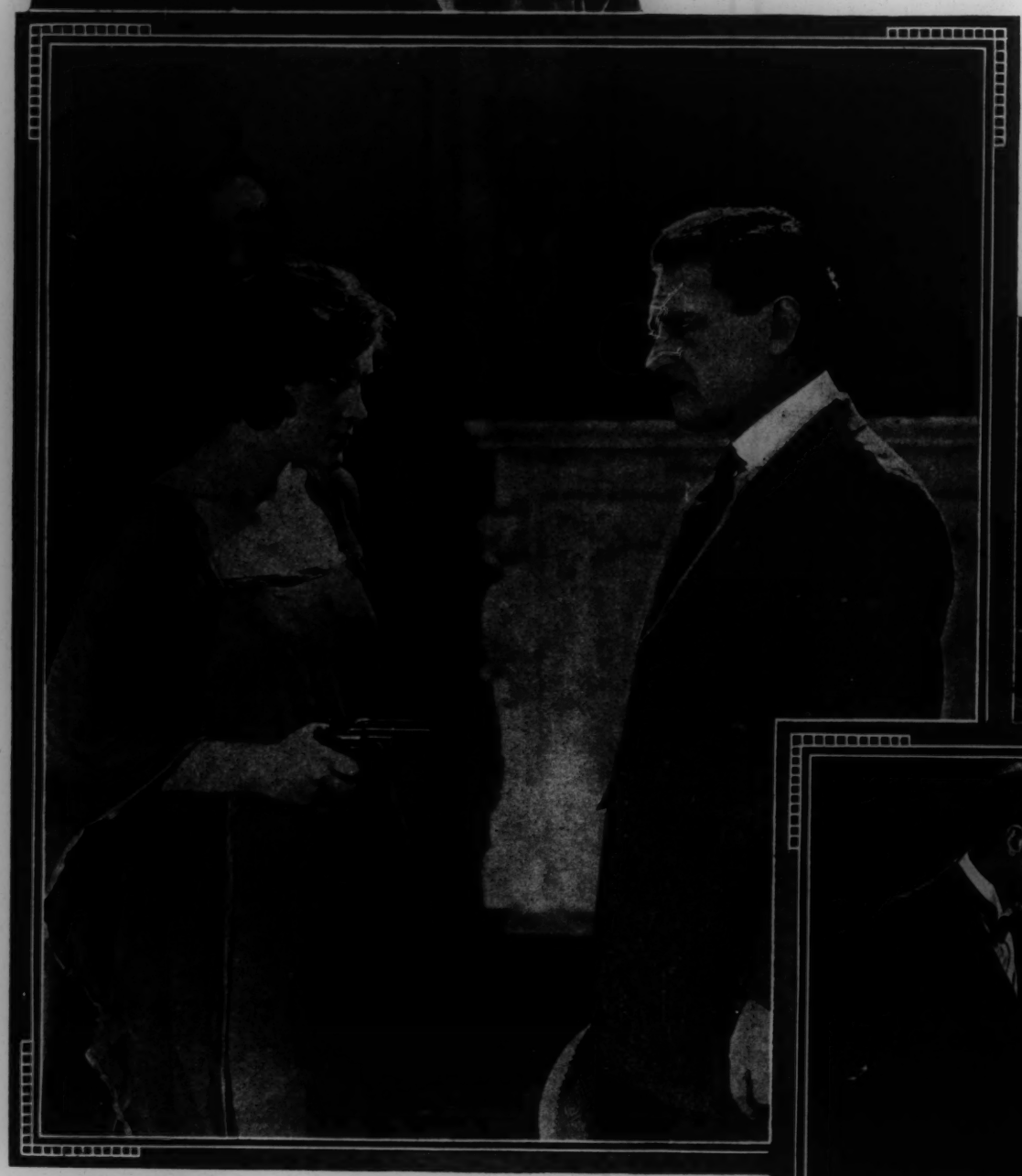
Then came the amazing revelations of Jack London's profound thought. It is a splendid thing! . . . "The Star Rover." It is an interesting story and with an astounding theme of the soul. And it is told by that master of story tellers, Jack London. The picture will cause no little talk and will bring to greater light that man who had suffered so much at the hands of the world and who had made the world so much better for living in it.

The photography is very good. The direction is good with one exception. The photoplay begins with the first shot of a prolific reader, picking up the book, "The Star Rover." He turns to the first chapter and the story is visualized. This takes away somewhat from the reality of the picture.

Courtenay Foote, as Doctor Standing, the accused, gives a remarkable performance in his several interpretations. His portrayals have earned and will earn for him vast publicity and we will not all be surprised if we should see him doing bigger and greater stuff as a film star. Comes to light now also, Thelma Percy, whose work in "The Star Rover" is to be highly lauded. From the very first appearance on the sheet in this picture she catches the spectator's sympathy and holds it throughout. She takes away from the picture the primitive brutality it would have without her.

The entire cast has contributed with the full force of their talent to make this a feature that will linger long in the minds of motion picture lovers as a picture that is more than good.

MARGOLIES.



Above, a gun in the hands of a woman is a notoriously dangerous weapon and the gentleman evidently appreciates the fact

At the top of the page, Courtenay Foote as Dr. Hugh Standing in the Shurtleff production of "The Star Rover" for Metro

At the right Thelma Percy pours forth a heartfelt plea to Courtenay Foote. And no one can blame him for listening

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"HER FIRST ELOPEMENT"

Realart Presents Wanda Hawley in Amusing Light Comedy

Adapted by Edith Kennedy from a story by Alice Duer Miller. Directed by Sam Wood. Released by Realart.

Christina Elliott.....Wanda Hawley
Adrian Maitland.....Jerome Patrick
Lotta St. Regis.....Nell Craig
Ted Maitland.....Lucien Littlefield
Gerald Elliott.....Jay Eaton
Letitia Varden.....Helen Dunbar
John Varden.....Herbert Standing
Mr. Maitland, Sr.....Edwin Stevens
Bettie Carlisle.....Margaret Morris
Trixie.....Ann Hastings
Captain Hardy.....John MacKinnon

It is another one of those whimsical Wanda Hawley affairs, with its fine humor and cleverly contrived situations, and it is dominated by the enlivening personality of Miss Hawley. There is conscientious effort to exceed her past performances, and it seems as if this capable actress has an interest in making this photoplay a production to be, besides amusing and entertaining, admired.

From a technical point of view, taking in the photography, lightings, editing and direction, it is the equal of any well directed feature.

Christina Elliott, desirous to help her cousin Gerald, who has fallen in love with a notorious woman, makes a trip to the island where this woman has her summer home. She arrives there, but no one is at home. At the same time Adrian Maitland, to save his brother from this identical woman's clutches, also arrives at the island. Mistaking Christina for the other lady, he manages to get her aboard his yacht, with the idea of keeping her there all night and thereby compromising her.

He discovers his mistake and takes Christina ashore, but not until after midnight. Word of this has come to the ears of the notorious Lotta, who tries to use this bit of information as blackmail to force Gerald's parents into recognition of her as a daughter-in-law. Events culminate when Lotta tries to calumniate Christina's character and thereby proves the baseness of her own.

It is a good picture in every particular, one that will entertain the audience. MARGOLIES.

At the top of the page, Wanda Hawley smiles happily in spite of the fact that the job she has set herself is a pretty difficult one. She can safely pit her wits against any "vamp's," however, not to speak of the smile she is now wearing

Above, Wanda Hawley in "Her First Elopement" (Realart) is determined to protect herself and she is not particular as to weapons

At the left, Miss Hawley, kidnapped oboard a comfortable yacht, decides to be as comfortable as she can

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FAMOUS PLAYERS RESUME ACTIVITIES IN EAST

Long Island Studios Are Reopened for Production —Many Pictures Planned.

Famous Players-Lasky's Long Island studios reopened this week and work on a large scale has been begun. Edward Sheldon, Samuel Merwin and Harvey O'Higgins have joined the Famous Players-Lasky group of writers. "Peter Pan" goes into production in London with Sir James Barrie supervising the screen version and Arnold Bennett and E. Phillips Oppenheim are also at the London studios. George Fitzmaurice begins work again with "Experience." "The Wanderer," the Elliott Comstock and Gest spectacle of a few years ago, is another picture set for early production. Other productions in preparation are "Your Honor Comes First," starring Ethel Clayton; "Uneasy Virtue, purchased for Gloria Swanson; "Montmarte," "The Shumalite," "Hell Higgins," "Everything For Sale," "Peter Ibbetson," "Is Matrimony a Failure?" "Cappy Ricks," "Gasoline Gus" by George Patullo, to be adapted for Roscoe Arbuckle. "The Uplifted Veil," "At the End of the World," "Vendetta," by Marie Corelli; "Amos Judd" and "Memories," by Edward Knoblock.

In "The Gilded Lily"

Scenes made by the Prizma process in natural colors have been incorporated into "The Gilded Lily," the first production made for Paramount by the combination of Mae Murray, and her husband, Director Robert Z. Leonard, which has just been completed at the new Long Island studio. "The Gilded Lily" is an original story by Clara Beranger.

The cast surrounding Miss Murray is composed of Lowell Sherman, Jason Robards, Charles Gerard, Leonora Ottinger and Mrs. Pauline Dempsey.

• • •

GalliCurci MayEnterPictures

Galli Curci, the famous opera singer, who recently married Homer Samuels, her accompanist, at Minneapolis, intimated, according to reports, in her conversation with newspaper men present at the time of the wedding that she would not be averse to entering motion pictures if an opportunity were offered. She gave unusual co-operation to the Selznick camera man who was thus enabled to get a complete set of views of the ceremony.

• • •

"All Souls' Eve" Completed

Final cutting and editing of "All Souls' Eve" have been completed and Mary Miles Minter's latest Realart picture is scheduled for early release. It is based on the play of the same name by Anne Crawford Flexner, and the cast includes little Mickey Moore, Jack Holt, Carmen Phillips, Clarence Geldart, Fanny Midgely and Lottie Williams.

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Cast of Arbuckle Picture

The cast of "Crazy or Marry" in which Roscoe (Fatty) Arbuckle will be starred by Paramount, includes Lila Lee, Lura Anson, Edwin Stevens, Sylvia Ashton, Allen Durnell, "Bull" Montana, Lucien Littlefield, Genevieve Blinn, Hank Johnson, Charles Ogle and Guy Oliver. The story is an original by Frank Condon; Walter Woods is the scenarist and James Cruze will direct.

• • •

Second Betty Compson Film

Betty Compson's second starring vehicle has been adapted from a story by Perley Poore Sheehan, published under the title of "Reincarnation." Among those who will be seen in her support are Emory Johnson, Gerald Pring and Macey Harlam.

Cecil De Mille's Next

Cecil De Mille's next special production for Paramount will be "Laurels and the Lady," adapted from the Leonard Merrick novel.

Three Title Changes

Changes in titles of three pictures scheduled for early release, are announced by Metro. Jack London's "The Little Lady of the Big House" which was screened under the working title of "What's the Matter With Marriage?" will be produced under the shorter designation of "The Lithe Fool." Donn Byrne's original story "Sorrentina" in which Viola Dana is starred will be presented under the caption of "Puppets of Fate." Ben Ames Williams' "More Stately Mansions," will be released as "Extravagance."

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First Walsh-Fielding Picture

Thomas B. Walsh is making the last scenes for the Walsh-Fielding Production's first motion picture, which bears the title of "What Will Women Do?"

In the cast Montague Love, Julia Swayne Gordon, Barbara Castleton, Lucile Lee Stewart, Macy Harlam, Edwards Davis, Ann Brody, Gladys Feldman and Salli Tasha.

MAY McAVOY

Who has finished work on "Sentimental Tommy" for Paramount, in which she plays Grizel

Bert Lytell's Next

Contrary to a previous statement, the next Karger-Lytell production to be made by Metro, starring Bert Lytell and directed by Maxwell Karger, will be Lloyd Osborne's story "The Man Who." It has been decided to postpone the picturization of "Peace and Quiet" by Edwin Milton Royle until May.

• • •

New Arliss Company

A new George Arliss Film Company is to be formed with Arthur Friend and Charles O. Seessel, the well-known art director, at the head.

Mrs. Drew Entertains

Mrs. Sidney Drew, director of "Cousin Kate," the newest Alice Joyce special production, was hostess at a party at the Plaza Theatre, where "Cousin Kate" pleased a large audience, and later entertained the party at tea at the Hotel Plaza, where Miss Joyce, the star of the production, joined the gathering.

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Paramount Gets Tucker Film

George Loane Tucker's production, "Ladies Must Live," is to be released by Famous Players-Lasky. Mr. Tucker, now out of the hospital, has completed his editing of the picture.

FILM IN COURT

Stuart Robson Objects to Filming of "New Henrietta"

"The New Henrietta," under the motion picture title "The Saphead," is being brought into court by Stuart Robson, who objects to the play being made into a motion picture. The defendants named are Winchell Smith, Victor Mapes, Samuel French, John L. Golden, Metro Pictures Corporation, May Dougherty Stuart and the Society of American Dramatists and Composers.

• • •

Riesenfeld Speaks at Astor

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theatres, was the principal speaker at the morning session of the conference of musical directors of the motion picture theatres of America at the Hotel Astor January 25. Mr. Riesenfeld discussed the value of good music in theatres, its value to the theatres as an attraction and its value to the public as a means of music education.

• • •

Harold Goodwin a Star

Harold Goodwin will become a motion picture star at eighteen. William Fox announces that he has elevated young Goodwin to stellar honors and that he will be seen during the present year in star pictures. The new star's first picture is now being made at the Hollywood studio under the title "Oliver Twist, Jr." Millard Webb is directing.

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Pictures Electrical Development

The first three episodes of "The Modern Aladdin," Harry Levey's electrical feature series, have been completed. "The Modern Aladdin" is composed of ten two-reel episodes, showing the development and uses of electricity, each episode complete in itself, each having a logical connection with the next.

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In Owen Moore Film

Owen Moore has begun active work on a new Selznick picture, "A Divorce of Convenience," under the direction of Robert Ellis. In the supporting cast are Katherine Perry, playing the leading feminine role, Anita Naldi, George Lessey, Frank Wonderlee, Charles Craig, Dan Duffy and Matthew Betts. The story was picturized by Sarah Y. Mason.

• • •

Cast of "The Snob"

In support of Wanda Hawley in "The Snob," her newest Realart picture, are Sylvia Ashton, Walter Hiers, W. E. Lawrence, Richard Wayne, Edwin Stevens, Julia Faye, Josephine Crowell, and Althea Worthley. Sam Wood directed the picture.

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First Irene Castle Film

Irene Castle's productions for Hodkinson are to be made on the Coast according to present indications. Mrs. Castle is now in Florida on a vacation, but will begin work in the near future. Her first picture will be an adaptation of a well-known novel.

Is That So!

ALICE HOLLISTER is playing the leading feminine role in *George Melford's* production of Sir Gilbert Parker's "The Money Master."

Eunice Burnham, who with *Charlotte Greenwood,* made up the well-known vaudeville team of Greenwood and Burnham, makes her film debut in "Sham" with *Ethel Clayton.*

Renee Adoree has been added to the cast of the *Tom Moore* picture, "Made in Heaven."

Mary Carr and *Violet Mersereau* have been engaged for important roles in *Richard Stanton's* next picture.

John Emerson, Joseph Richmond and *Charles Maigne* were admitted into full membership in the Motion Picture Directors' Association at their last meeting.

Courtenay Foote is playing opposite *Norma Talmadge* in "The Passion Flower."

Elmer Harris, Realart's Supervising Director, is writing an original comedy which will be adapted as a picture for one of the Realart stars.

Hoppe, famous English photographer, who has come to this country to photograph some of the American celebrities, has asked *Mary Miles Minter* to sit for him.

Alice Brady Has

returned from her trip to Bermuda and is once more in New York. She intends to spend the next two weeks buying new clothes for work in her next Realart picture.

For the first time in more than a year, *Ruth Roland* is in New York on a visit in which she will combine the duties of a "shopping tour" with the pleasures and refreshments of a holiday. Miss Roland arrived in New York January 10th.

Truly Shattuck, comic opera star and vaudeville artist, is now in the midst of an engagement at the Lasky studio in Hollywood, where she is portraying for the screen an important role in "The Money Master."

Jack Holt, Lois Wilson and *Conrad Nagel* will play the leading parts in "The Last Romance," the first film drama by *Edward Knoblock.*

Pat O'Malley, who appears in Marshall Neilan's "Bob Hampton of Placer," is a native son of Chicago and nephew of M. J. O'Malley, Superintendent of Second Class Mail there.

Tom Gallery is another player in "Bob Hampton of Placer" who is particularly popular with Chicago fans, is the son of Michael Gallery, Police Captain in Chicago.

Martha Mansfield, the new Selznick star, will shortly begin active work on her first starring vehicle.

Alan Crosland, who has directed *Eugene O'Brien* in a number of productions, has been assigned to direct *Martha Mansfield's* first picture.

Marion Davies Is

soon to start work on "Joan & Co.," by Frederick Orrin Bartlett.

Constance Binney is shortly to start work on another picture for Realart, the name of which has not yet been announced.

Zeffie Tillbury has been cast for an important character role in *May Allison's* next Metro production, "Big Game."

Sidney D'Albrook has been cast for the part of the French Guide in "Big Game," *May Allison's* newest Metro picture.

Edward Connelly, veteran Metro character actor, has just celebrated the seventh anniversary of his continuous association with that producing company. Mr. Connelly played the feature role in "Massah Covington," Metro's first production.

Carlyle Blackwell is about to return to his first love, the screen, after touring the country in the stage play, "My Lady Friends."

Montague Love has just completed the leading role in the Walsh Fielding Company's production "What Women Will Do."

Paramount Buys "Life"

The Famous Players-Lasky Corporation has purchased William A. Brady's recently completed spectacular screen melodrama, "Life," and it will be a July Paramount release. "Life" was directed by Travers Vale and is an adaptation of the famous melodrama by Thompson Buchanan. The all-star cast includes Leonard Cooksey, Nita Naldi, Rod La Rocque, Effingham Pinto, Leeward Meeker. Arline Pretty, Jack Morver, J. H. Gilmore, Edwin Stanley and Geoffrey Stein.

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Photoplay Class Opens

Charles Everard Whittaker, adapter of many screen successes during the past five years, from "The Whip" to "Kismet," delivered the inaugural lecture before the class in Scenario and Photoplay Writing of Temple University, Philadelphia, January 17th. The class is an endowment of Jules E. Mastbaum, of the Stanley Theatre Corporation, Philadelphia; and the Director of Studies is Harry D. Westcott, who founded the Yale Dramatic Society.

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Joint Producing Unit

The Warner Bros., Laurence Webber, "Bobby" North and Harry Rapf have banded together in a joint producing unit. The rights to 12 plays have been secured and it is expected that six features will be made the first year.

Rapf will be in charge of production. The first picture will be "Why Girls Leave Home." William Nigh will direct the picture.

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Emerson-Loos Production

One hour after the leading players in the John Emerson-Anita Loos special production, "Wife Insurance," arrived from the Coast, work began here on the New York scenes of the picture.

Mr. Emerson and Miss Loos arrived ahead of their company to prepare the scenes in New York. Meanwhile, other parts of the picture are being filmed in California and Mexico under the direction of Victor Fleming.

CAPT. STOLL DISAPPEARS

No Trace of Film Producer to Be Found

Directors of the United States Photoplay Corporation have been called to a special meeting Saturday to take action in regard to the strange disappearance of Captain Frederick F. Stoll, president and organizer of the company, who has not been at his desk since December 14 last, according to Dr. George L. Carder, first vice-president of the corporation and acting president in the absence of Captain Stoll.

The absence of Captain Stoll was brought to light through an action to recover salaries for Harry McRae Webster, engaged to direct a feature picture, and Richard C. Travers, cast for the leading role.

Dr. Carder made it clear that not only would these cases go on without Captain Stoll, but the completion of the picture would be made without him, as would its presentation.

Dr. Carder emphasized these statements by saying that he has kept in touch with the bank where Captain Stoll has his personal account and learns there is still between $5,000 and $6,000 to his credit there.

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In "The Night Rose"

The complete cast for Leroy Scott's first original scenario, "The Night Rose," which will be directed by Wallace Worsley, has just been announced. Leatrice Joy, Lon Chaney, John Bowers, Cullen Landis, Richard Tucker, Mary Warren, Edythe Chapman, Betty Schade, M. B. ("Lefty") Flynn, H. Milton Ross and John Cossar have been engaged for this production.

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"To Film Hungry Hearts"

Anzia Yezierska is the latest famous author to join the ranks of the Goldwyn company. Her book "Hungry Hearts" is to be made into a picture and Miss Yezierska has left for Culver City to cooperate in making the screen version. "Hungry Hearts" is a collection of stories of foreign-born Americans.

Claire Du Brey in a scene from American's filming of "A Light Woman." After the ball is over!

"This little pig went to market," seems to amuse Alice Brady in "The New York Idea" (Realart)

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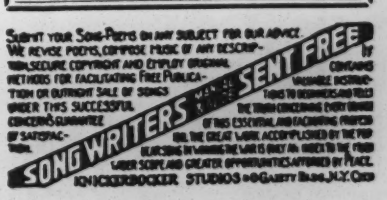

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By INVESTOR

The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services to Mirror Readers

"NO, sir, you can't interest me in oil, I won't touch it, I have been stung too often." I wonder how many readers would say the same to me if I offered them an oil proposition to-day! Nearly all of us have been stung on oil in the past few years yet in 1920 the output of oil in this country was 440 million barrels. This is probably the peak of production, a figure that will never be reached again. And now the experts say the world needs 80 million *more* barrels this year than last. It looks, then, as if the price of oil is going up. It looks, too, as if oil is now an essential industry just as the steel business, the fertilizing business and others are essential businesses. The world to-day is run by the internal combustion engine, and the internal combustion engine depends

On Oil

If this is true—who will deny it?—oil must be a good investment. How is one to tell a good oil security from a bad one? "One oil proposition in ten is good," said an expert to me this last week. How can we pick the good one? Well here are a few pointers. Never buy oil securities in a company that shows no earnings and no actual production, no matter how good the prospects appear to be.

There are quite a few companies on a sound financial basis showing earnings and production for the last few years—those are the companies to analyze carefully. Avoid all those that have merely purchased lands or leases in "prover territories where drilling will commence shortly," etc.

Second, if the prospectus states that wells now produce so many barrels a day, inquire whether such production is "flush" or "settled" output. When a well is drilled, the output in the first week or so is

Generally Large

then it begins rapidly to decrease until by the time the well is a year old the output has diminished by as much as perhaps 65%. Then, however, its output is steady for the ten or twenty years life of the well and is called "settled" output. The rush of oil in the first few weeks is called "flush." No reputable company includes flush output in its production figures.

As regards earnings, a conservative oil business conducted on sound business principles writes off so much of its gross earnings for Depreciation, Depletion and Drilling in addition to and separate from ordinary operating expenses and then shows net earnings. One company I know of writes off as much as 1/6 of its gross earnings for this account, while on the other hand another much larger company does not show this separate charge at all, claiming to earn the interest charges on its bonds about 5½ times. I prefer to say it earns interest charges about 3¾ times.

More about oil next week!

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"That Kid".....Stanley Goethals
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After the vast expenditures of money for press work and the wide publicity campaign it was a rather disappointing jolt we received when we saw "Outside the Law." One might expect to see something really worthwhile speaking from a technical point of view—or something that would be startling in a novel form of a story—or something bizarre and stupendous in production work—or something ingenious in the handling of detail work and the use of trick effects to make the story more entrancing. But it is none of these. We could take any number of ordinary productions of the last year and make a fair comparison between the two; and it would be a difficult accomplishment to choose which was the better of the two. "Outside the Law" is a good feature and that is all.

Of course it must not be forgotten that it has as its main attractive features Priscilla Dean and Lon Chaney, two splendid personalities who have a real, deep understanding of their art and exceptional talent to bring out the best that is in them. And speaking of Priscilla Dean, it will be an obvious wonder to all who will witness the little she has been given to do, why she has really been put into the cast. She gets little or no opportunities to show what she can do. In a word she is wasted on the photoplay.

Another bad feature of the film is its length. It is entirely too long and there is too much incidental by-play that runs into yards and yards of celluloid that means nothing and tells less to move the story along with the rapid fire action the atmosphere of the plot finds necessary. The editing to a large extent has been done very well. The settings are nothing exceptional. They have been done in the same manner before. This may all be all right; but for a feature that has been so widely heralded it doesn't bring much satisfaction.

The story is nothing that would make anyone sit up and think, nor is it in the least novel. In order to have real freedom in the carrying out of their lawlessness the gang decide to frame their one time leader who is doing the reform stunt. This they do and by impressing upon the daughter of the man whom they have sent up the river that it is the work of the police they get her to join them in a new job. The gang are determined to get rid of the whole family and they expect to double cross the girl on this job. But there is one in the gang who cares for the girl in a more than ordinary manner and he "puts her wise." The two of them pull the job and successfully make a getaway. In their apartment Cupid enters, at first the unbidden guest, and at last is the cause for making the girl and man desirous of traveling the "straight and narrow." A good fight winds up the feature and brings everything satisfactorily out of the fire.

It is a good photoplay (perhaps with a little too much shooting) that will last a little longer than the average good film; not because it is in any particular any better but because it has been given such attractive press work; and because it has for its principals Priscilla Dean and Lon Chaney. MARGOLIES.

• • •

"THE TRUANT HUSBAND"

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Woe is the conscientious husband who takes to playing hookey even for one day to thereby cheat his wife of his affection. And great is his calamity if she (his wife) be a virtuous, loving, fifty-percent whose sole thought is her better half. Terrible will be his self-reproach and swift and wrathful the vengeance of Hymen who spreads a protective wing for the connubial victims of deceit.

Such in part is the summing up of the theme from which a splendid and amusing continuity has been prepared for "Truant Husbands." The directing has been done with a deep perception of the bigness of little things. Minute detail work has been worked out excellently and the production as a whole stands out as a feature that will give a variegated audience some wholesome hearty comedy.

It was in the Springtime when a young man's fancy lightly turns to thought of anything but work when the young and faithful husband caught a heavy attack of spring fever. Work was the last thing that entered his mind. At the office, reclining in indolent dreams, an old sweetheart breaks in on him. She is a fast worker and before he knows what has really happened he has a date to take her to a place that once meant romance and adventure to their young hearts. (This was some eight years ago.) Incidents develope a good alibi for him to give to his wife. And so he (the husband) and she (the one time sweetheart) start out on their quest to bring back the romantic memories in the spot where first they found them. But they did not reckon with time or Italian picnickers or crusty business which waits on no man's romance or illusions. And then the fun began. To make a long story short he learns he has had enough of "wild women" for the rest of his life—and everything is settled with the wife.

There is ingratiating humor in the picture which makes situation after situation full of amusing incident. The photography could have been done with better clarity and the lightings placed to give more artistic effects. However the plot and the fine display of talent of Mahlon Hamilton and Betty Blythe make the picture a pleasing one. MARGOLIES.

(Continued on page 229)

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"The Rounder" Proves to Be a Good Skit

"The Rounder," presented by *Neal Barrett* and an excellent cast is the outstanding feature at the American this week. It is a story of the Gay White Way and depicts the snares and pitfalls of that celebrated thoroughfare. The piece took the house by storm Monday night and the "Legit" stopped the show with his number, *Broadway Made a Fool of Me.*

Patrice and *Sullivan* in a neat musical offering were well received, making way for *Fred Ferdinand* who laid stress upon his service in the trenches, telling the audience to applaud if they liked his work and relating a story about a blind man which was disgustingly vulgar and should be eliminated at once.

Ward and *Wilson* experienced quite some difficulty in getting started but warmed up to their work and finished with plenty to spare.

Jack and *Jesse Gibson* were liked, as were *Grace* and *Eddie Parks*, a youthful couple who sang, danced and smiled their way right into the hearts of the audience. When it comes to dancing *Eddie* is there. *White, Black* and *Useless,* meaning a white man, a colored man and a trick donkey had the house in a hilarious mood from the time of their entrance. *Mang* and *Snyder* in a graceful and interesting equilbristic offering brought the vaudeville to a close. GILLESPIE.

• • •

AT FOX'S CITY

Georgie Price Headlines a Good Show

With *Georgie Price* heading a live wire bill, *Manager Holloway* found it necessary to put out the S. R. O. sign Monday afternoon, the house being jammed long before the show got under way. The *Three Lee's* opened with a fast juggling turn, being followed by *Frances Meehan* who sang her way into popular favor, her closing number, *Doggone Blues* going over to big results. *Berk and Whiteside* presented an assortment of modern dances. *Berk's* Russian routine almost stopping the show and sending them off to a generous hand. The *Texas Comedy Four* scored heavily. They possess excellent voices, harmonize well and their comedy kept the house in a constant uproar. *Burns and Franklin* in a breezy little offering got over nicely, though some of the gags have seen better days. "In Wrong," a comedy concerning domestic happiness, proved both amusing and entertaining. It is a farcial affair and while the situations are inclined to be somewhat exaggerated, still the piece contains many hearty laughs and is ridiculously funny. *Georgie Price* had a hard time getting started though his entrance was the signal for a warm reception. One number, the chorus of which he did in Yiddish, failed to go over, which prompted *Georgie* to remark, "It's too bad I can't sing Italian." Naughty, naughty, *Georgie.* However, he worked hard to please, his impersonations of Broadway stars getting good results. The *Four Casting Lloyds* in a thrilling trapeze offering, completed the vaudeville program. GILLESPIE.

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"MAMA'S AFFAIR"

Constance Talmadge Appears to Advantage

Produced by Joseph M. Schenck. Story adapted by John Emerson and Anita Loos. A First National Attraction.

Eve.....Constance Talmadge
Mrs. Orrin.....Effie Shannon
Mrs. Marchant.....Katherine Kaelred
Henry Marchant.....George La Guere
Doctor Harmon.....Kenneth Harlan
Bundy.....Gertrude Le Brandt

In surrounding Constance Talmadge with a story like "Mama's Affair," John Emerson and Anita Loos gave full swing to the coy and chic style that has made Miss Talmadge one of our most popular film stars. We have seen Miss Talmadge in numerous roles but perhaps one that has her in less emotional moods than any is the "Mama's Affair" subject.

It has a theme aimed principally at light comedy and there are a number of episodes that cause hearty laughter but the plot is one of those light, airy type that does not call for anything bordering on the melodramatic thrill or the unexpected sensationalism. Miss Talmadge as the daughter of the mother who rules her with an iron hand and who smiles or cries when the mother waves the wand shows a decided change of temperament when a handsome young doctor with whom she falls madly in love prescribes the very thing that makes a different woman out of the girl called Eve.

Mama arranges everything. Even a love match that is loveless as far as Eve is concerned. Her mother is one of those hysterical, loquacious and bossy kind that once in action she not only makes herself miserable but slaps manacles upon the freedom of her daughter.

Henry Marchant is one of those young man specie one finds so figuratively prominent in comedies of the Booth Tarkington label and he has quite a crush upon the girl who finally goes into a tantrum and brings the doctor to a realization that the girl is in love with him.

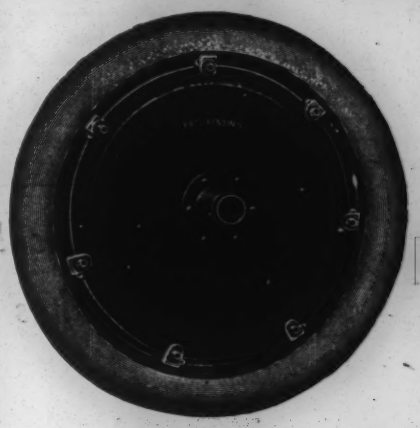
When Eve makes a complete transformation of heart and manner the czarlike mama is flabbergasted. But Eve finally assumes control of her own actions and of course everything looks sweet for the final tieup with the doctor. For a time the doctor was going to sidestep Eve because of a remark cast by young Marchant but Eve straightened everything and everybody including her family boss Mama.

As Eve Miss Talmadge fulfills all requirements and makes the best of her comedy minutes. The scene where she throws a veritable fit and fakes a rage that befuddles everybody but the doctor when he is told that it was done to keep him from leaving the house, is amusing.

Another big scene takes place when the Mama, Mrs. Marchant and Henry visit the doctor's only to find Eve there ahead of them.

Anyone expecting a film full of falls from speeding autos, headlong dives over precipices and collision with murderous bandits will be disappointed. It is not that kind of a film.

In the captions one can readily see the experienced comedy-hand writing of such experts as John Emerson and Anita Loos. They are of immense value to a picture such as "Mama's Affair." VANCE.



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On pages 202-3-4-5-20-21

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